

**£1.50 » N°9**



**EXORCIST POSTER INSIDE**

**GREG NICOTERO TALKS F.X.  
BAD KARMA, CENSORSHIP,  
BIKER MOVIES, MEYER and  
NASCHY, RICKY RAMIREZ  
SHINING, COHEN & MORE!!**



O.K., O.K., O.K., so I was lying! I know I said this would be an Xmas issue, but everything conspired against it happening. For a start #8 was very late and so it would have meant rushing #9, something I never have done, and never will, it always looks rushed no matter how hard you try. It also took an extra long time to get all the contributors to send their stuff in, nothing new there, but the main reason was the incredibly useless accounts departments of some shops that stock IN THE FLESH. At one point I was waiting for in excess of £700 in unpaid invoices. I just couldn't afford to get this here rag printed. Each issue pays for the next, but only if the shops cough up on time, and it's like getting blood out of a stone sometimes, even though they've sold the mag's they're still hesitant to part with the dosh. The longer it stays in their accounts the more interest they make, I guess? Anyway enough of my wining. I hope you had a great Christmas and welcome to 1992, the year that Europe

Well as far as the customs are concerned, there won't be any difference, but they would say that, wouldn't they. There's going to have to be some give to come in line with the rest of Europe, or will the rest of Europe come in line with us? Who knows? They are trying to make all things "standard" - one money, one time zone, one size sausage, one CENSORSHIP!!! In my opinion nothing will change, British bureaucracy and red tape is too thick and is tensile steel lined, so the only way to cut through it is with a blow torch, if you wait for politicians to change things like this you'll be very old and very grey. Rules are made to be got around in any way possible, so that's the way it'll be. I may well be wrong, things may well change, but I'll believe it when I'm opening a huge package from "Cult Video's" in Amsterdam, until then just call me Doubting Thomas! Anyway enough speculation, there's one thing I do know for sure and that's that IN THE FLESH #10 (who'd have thought it'd still be going on

and I'm sticking to it! Anyway don't let the arrival of colour put you off, the contents will remain the same; i.e. the sleazier and gorier and obscurer the better. The foreign video sleeves are also here to stay, and on that subject people keep asking why I don't print the whole sleeve, well it's not breaking copyright to print up to 40% of an original piece. Therefore to print the front is O.K., but the whole thing is a big no, no! Especially seeing as a copy of every issue has to go to the copyright office of the British Library to be checked, sorry!

# Editorial

is supposed to open up, that trade and cultural barriers are supposed to disappear. Customs and, more importantly, customs controls are supposed to slacken right off, if not disappear, but what will be the effect on horror, and more to the point; our chances of getting it through the customs and into our respective video machines?

issue 10? Not me!) will be proudly sporting a FULL colour cover! I don't know what will be on it yet, but I'm aiming for something nice and gruesome, so keep your eyes peeled around the end of March 91, but don't quote me on that (the date that is!) this is a fanzine after all, not "Video World" and its erratic release keeps it home-made. That's my excuse,

Anyway that's enough of my waffling for now, enjoy issue number 9 of IN THE FLESH and I'll see you on the back page.

P.S. IN THE FLESH #1 will be reprinted after #10 is finished. I would do it now, but I'm not sure how much the colour cover is going to cost, anyone know a cheap full colour printer?

Steve  
C.

## CONTRIBUTORS

STEVE C. = EDITOR & ANYTHING UNNAMED.  
JOHN P. DREW = BEST POSSIBLE TASTE.  
NICK NEWPORT = CYCLE-DELIC & KINSKI.  
RHIAN C. = REAL LIFE HORROR.  
JOHN SIMPSON = JIGSAW MAN.  
STEVE BELL = FICTION.  
GREG LAMB = SOME REVIEWS.  
GRAHAM RAE = GREG NICOTERO INTERVIEW.  
ROD WILLIAMS = CENSORSHIP.  
RICHARD GRIFFITHS = BIZARRERIE.  
GRAHAM BASHFORD = TITLES.  
LEE CLARK = SOME SOUNDTRACKS.

## IMPORTANT!

PLEASE, PLEASE, PLEASE WHEN WRITING WITH A QUESTION/QUERY ABOUT ANYTHING, SEND AN S.A.E. IF YOU WANT A REPLY. THE SAME GOES IF YOU WANT TO SEND ARTWORK/CONTRIBUTIONS AND WANT THEM RETURNED. THANK!

## THANX TO

RHIAN (AS USUAL), GRAHAM & SUE, THE BAD KARMA CREW, SAMHAIN, PHIL. SPENCE, ANTMAN, MIKE, DAVE G., MARC. ROYDEN, DOUG, ECONOMIC, KEVIN AT DEADLINE, MEDUSA, BERWICK ST, FRIGHTNITE GANG, AND EVERYONE WHO TAKES THE TIME TO READ ITF!

## SMALL AD'S

Small ad' space is available NOW for ITF #10. The price has risen slightly, but I still think it's extremely cheap:

£15.00 per 1/4 page.

£30.00 per 1/2 page.

£60.00 per full page.

These prices are per issue, bulk rates available on request. IN THE FLESH takes no responsibility for anything purchased from any ad's. Deadline for ad's to be included in ITF #10 is 29th February 92.

# ITF SHIRTS

FRONT  
PRINT

RED SUN AND EYES.



BACK PRINT

IN THE  
FLESH

WHITE WRITING - FULL WIDTH ACROSS  
SHOULDERS.

# NEW!

YES, YES, YES!! An all new IN THE FLESH T-shirt is NOW available. The design is shown above with the Chinese bouncing vampire in red and white on the front and "IN THE FLESH" in white on the back. The T-shirts are one size fits all (X.L.) and are high quality black shirts. It's THE horror fashion statement for 1992, so send for one NOW!

## £7.50

This price is per shirt and includes postage and packing. Make cheques payable to "IN THE FLESH". Don't be seen without one!

## NOTE:

THE FRONT PRINT IS FULL SIZE, NOT BREAST POCKET SIZE LIKE THE OTHER ITF SHIRT.

# CONTENTS

FRONT COVER = BRIDE OF RE-ANIMATOR.

2. EDITORIAL & BITS.
  3. THIS HERE PAGE - INDEX, T-SHIRTS, ETC...
  4. THE ANY OLD CRAP PAGE - FOR SALE & WANTED!
  5. A-Z OF NASTIES (HELLNIGHT + HUMAN EXPERIMENTS)
  6. A-Z OF NASTIES (INFERNO + I SPIT ON YOUR GRAVE)
  7. A-Z OF NASTIES (ISLAND OF DEATH + I MISS YOU HUGS & KISSES)
  8. AN EYE ON OBSCURITIES (DIAL RAT FOR TERROR - LARRY COHEN)
  9. AN EYE ON OBSCURITIES (Q - THE WINGED SERPENT - LARRY COHEN)
  10. FRIGHTNITE II ADVERT.
  11. **WIN! WIN! 976 EVIL II, OVER SEXED RUGSUCKERS FROM MARS, FRIGHTNITE 2 TICKETS, IN THE FLESH T-SHIRTS!**
  - 12,13-14. BEST POSSIBLE TASTE - RUSS MEYER + PAUL NASCHY by JOHN DREW.
  15. CHINESE FILM FESTIVAL ADVERT.
  16. PAPER + PUS - FANZINES.
  17. LETTERS + ANY OLD CRAP cont'd...
  - 18-19. **EXCLUSIVE!** GREG NICOTERO INTERVIEWED by GRAHAM RAE.
  - 20-21. FICTION - BLACKOUT by STEVE BELL.
  - 22-23. CENSORSHIP AROUND THE WORLD - AUSTRALIA by ROD WILLIAMS.
  - 24-25. REAL LIFE HORROR - RICHARD RAMIREZ by RHIAN C.
  - 26-27. BIZARRE by RICHARD GRIFFITHS.
  28. THE MISSING MINUTES - THE SHINING.
  - 29-30. CYCLE-DELIC - BIKER MOVIES GET THE ITF TREATMENT by NICK NEWPORT
  - 31-32. HOME-MADE HORROR SPECIAL - **BAD KARMA** - THE FACTS & A REVIEW!
  33. FILM REVIEWS (SECT, GUYVER, AKIRA, CRIMINALLY INSANE)
  34. FILM REVIEWS (976 EVIL 2, DEVILMAN, DARIO ARGENTO II)
  35. FILM REVIEWS (MEET THE FEEBLES, LORELEI'S GRASP, BLACK SUNDAY 6½)
  36. FILM REVIEWS (120 DAYS OF SODOM - PLAY) **LOW-FI, SCI-FI = ANGRY RED PLANET NEW SECTION!**
  37. CHINESE FILM REVIEWS (MAGIC COP, ONCE A THIEF, POLICE ASSASSINS)
  38. CHINESE FILM REVIEWS (7TH CURSE, TIGER..BEAT 2, BETTER TOMORROW 3)
  39. BOOK REVIEWS (SHOCK EXPRESS, HELLRAISER POSTERS, VIC REEVES)
  40. SOUNDTRACK REVIEWS (LOVE & MENACE, TENEBRAE & DAWN, MEET THE FEEBLES)
  41. SOUNDTRACK REVIEWS cont'd... CHRISTOPHER YOUNG FILMOG + JIGSAW MAN
  42. **WIN! WIN! NEW DESIGN IN THE FLESH T-SHIRTS - THE PRIZE CROSS WORD!**
  43. THE BACK PAGE - KLAUS KINSKI R.I.P. + NEWS.
- BACK COVER = BLOODSUCKING FREAKS:

## BACK ISSUE TIME

IN THE FLESH #1 = JORG BUTTGEREIT INTERVIEW, SHOCK AROUND THE CLOCK 3, ED GEIN, SS FILMS, NASTIES LIST & START OF A-Z OF NASTIES, NEWS

IN THE FLESH #2 = HENRY, OPERA, JESS FRANCO, A-Z OF NASTIES, CHIMERA, H.G. LEWIS, SAWNEY BEAN, BLACULA, X-WORD, DER TODESKING, NEWS & SPEWS.

IN THE FLESH #3 = BUDDY G. INTERVIEW, DAY OF THE DEAD - ORIGINAL SCRIPT, SPLATTERFEST 90, JESS FRANCO, FICTION A-Z OF NASTIES, NEWS & CHEWS.

IN THE FLESH #4 = SCOTT SPIEGEL INTERVIEW, LLOYD KAUFMAN INTERVIEW, PAUL NASCHY, BLACKLOITATION, BLACK SUNDAY, CARMILLA, NEWS & SNOOZE.

IN THE FLESH #5 = JOHN McNAUGHTON INTERVIEW, LLOYD KAUFMAN INTERVIEW, PAUL NASCHY, CARMILLA, FICTION, XMAS TREATS, BEATRICE CENCI, HENRY LEE LUCAS, FESTIVAL FEVER, NEWS & SHOES.

IN THE FLESH #6 = JOHN McNAUGHTON + STEVE "VIOLENT SHIT" AQUILINA INTERVIEWS, JOE D'AMATO, LSD FILMS, DEEP RED COMPLETE, TSUI HARK, REAL LIFE HORROR, A-Z, NEWS & YAHOO'S!!!

IN THE FLESH #7 = JORG BUTTGEREIT & CARUNCULA INTERVIEWS, TED BUNDY, FULCI FILMOGRAPHY - IN ENGLISH!, JES FRANCO, DRILLER KILLER, A-Z OF NASTIES, FICTION & FACT, NEWS & BOOS!

IN THE FLESH #8 = H.G. LEWIS & NATHAN SCHIFF INTERVIEWS, RUSS MEYER, PRISON FILMS, CHARLES MANSON, VIOLENT SHIT 2 OPERA, GERMAN CENSORSHIP, FICTION, A-Z CONTINUES, NEWS & BLUES.

IN THE FLESH #7 = £1.90 EACH  
IN THE FLESH #8 = £1.90 EACH

ALL CHEQUES PAYABLE TO "IN THE FLESH"

## BACK ISSUE NEWS\$

ALL BACK ISSUES ARE NOW OFFICIALLY SOLD OUT, EXCEPT #7 & #8 WHICH HAD GIGGER PRINT RUNS. THERE IS NOW PLANS TO REPRINT ALL BACK ISSUES. BUT #1 WILL BE THE FIRST. ALL REPRINTS WILL BE THE LAST AND STRICTLY LIMITED.

## SUBSCRIPTION

Well it had to come, with the imminent arrival of the full-colour cover in IN THE FLESH #10, I'm afraid the subscription charge has to rise. Of course, all subscriptions running at the moment will be honoured. But in order to obtain a full years subscription (4 issues) from now on it'll cost:

U.K. = £9.00 ONLY!  
EUROPE = £15.00 CASH ONLY!  
OUTSIDE EUROPE = \$40.00 CASH ONLY!

Don't forget to let me know what issue you want your sub's to start with!

# THE ANY OLD CRAP PAGE



It's that FREE section again. If there's anything you'd sell your family to get hold of then here's the place to ask for it. Also if you've anything to sell (except films that is) this space is equally as useful. Don't forget it's totally FREE, so send your ad! in NOW! Deadline to reach this office in order to get in ITF #10 is 29th February 92.

## FREE SYSTEM TRANSFERS

PROVIDE ME WITH BLANK TAPES AND RETURN POSTAGE (£1 PER TAPE) AND I'LL CONVERT YOUR NTSC/SECAM TAPES INTO MORE USEFUL PAL ONES WITHIN A COUPLE OF DAYS. WRITE TO:  
STEVE, 24 CONNAUGHT AVENUE, MUTLEY, PLYMOUTH, DEVON, P.L.4. 7.B.X.

## FOR SALE

MASKED MANIACS - THE FIRST FANZINE DEVOTED TO MASKED MEXICAN WRESTLING FILMS AND JAPANESE SUPERHEROES. ALSO I HAVE 100'S OF HARD TO FIND FILMS, MOVIE PROPS AND AN OUTRAGEOUS SELECTION OF MASKS AND BUSTS OF YOUR FAVOURITE 30's, 40's, 50's + 60's HORROR GREATS.

FOR INFO ON BOTH WRITE TO:  
BARRIE EVANS, 426 KENTUCKY AVE, BERKELEY, CA 94707, U.S.A.

## FOR SALE

SUPER 8 FILMS, EXORCIST, ALIEN, JAWS, & MORE - £15.00 EACH.  
MAG'S FOR SALE, VIDEO WATCHDOG 1,2,3, PSYCHOTRONIC VIDEO 1,6, VENDREDI 13 1,3,4,5,7, BEST OF FANGORIA, STARLOG, STARBURST, CINEFANTASTIQUE, FAMOUS MONSTERS, MARVEL (U.S.) 68-73 (IRON MAN, SUB MARINER, HULK ETC).  
SEND SAE FOR DETAILS TO:  
WAVE NICHOLS, 17 HORSECROFT GDNS, WARMLEY, BRISTOL, B.S.15. 5.H.U.

## FOR SALE

RARE FILM FINDING, FREE SERVICE, ALL SUBJECTS ESPECIALLY HORROR, EXPLOITATION, SPAGHETTI WESTERNS, HERCULES EPICS AND CAMERON MITCHELL FILMS. SEND LIST OF WANTS TO:  
LEE, 151 LEANDER ROAD, BRIXTON HILL, LONDON, S.W.2. 2.L.P.

## FOR SALE

ISSUES 1 - 31 OF THE CULT D.C. HORROR COMIC "HELLBLAZER" MINT CONDITION + OTHER MARVEL + D.C. COMICS. ALSO ORIGINAL MGM RELEASE OF "WESTWORLD" ON VHS. WRITE TO:  
GLENN WILLIAMS, FLAT 3, 2 WOODLAND RD NEWPORT, GWENT, N.P.9. 8.L.S.

## FOR SALE

DEEP RED #4 - 2 MINI COPIES OFFERS! CLIVE BARKERS BOOKS OF BLOOD VOL 11 WITH ORIGINAL COVER - NOT THE BARKER ILLUSTRATED VERSION - £5.00  
ALSO "FANGORIA" #28 + #99.  
WRITE TO:  
STEVE C. c/o EDITORIAL ADDRESS.

## FOR SALE

TEXAS CHAINSAW MASSACRE T-SHIRTS. BLACK ON RED PRINT ON WHITE SHIRT. SMALL MEDIUM OR LARGE. ONLY £6.50 INC P+P. CHEQUES OR POSTAL ORDERS TO:  
P. SPENCE, 7 LYTON HOUSE, 31 BULWER STREET, LONDON, W.12. 8.A.S.

## FOR SALE

ORIGINAL CINEMA POSTERS FOR "EVIL DEAD" + "FLESH FOR FRANKENSTEIN". OFFERS TO:  
CRAIG WILLIAMS, FLAT 3, 2 WOODLAND RD, NEWPORT, GWENT, N.P.9. 8.L.S.

## FOR SALE

ORIGINAL NEKROMANTIK & DEAD + BURIED POSTERS.  
OFFERS!  
TEL: OLIVER (0633) 290250

## FOR SALE

DARK CARNIVAL DISTRIBUTION - FOR YOUR FREE COPY OF OUR CONTINUALLY UPDATED COMPREHENSIVE CATALOGUE, FEATURING THE LATEST IN HORROR/SCI-FI/UNDERGROUNDS PUBLICATIONS WORLDWIDE.

SEND AN SAE TO:  
DARK CARNIVAL DISTRIBUTION, c/o STEVE 21 AVON ROAD, SCUNTHORPE, SOUTH HUMBERSIDE, D.N.16. 1.E.P.

## WANTED

PRE-CERT VHS HORROR ORIGINALS ONLY. I HAVE A LARGE WANTED LIST OF ORIGINALS. ALSO WANTED "DAY OF THE DEAD" AND "DEMONS" SOUNDTRACKS (C.D. OR CASSETTE). OTHER SOUNDTRACKS NEEDED. I ALSO HAVE LARGE GAPS IN MY MAGAZINE COLLECTION INCLUDING ISSUES OF HOUSE OF HAMMER, IMAGINATOR, MIDNIGHT MARQUEE, LUCASFILM & CINEFANTASTIQUE. WRITE IF YOU CAN HELP. MERRY XMAS.

JOHN RAFFELL, 3 BLAGDON CRESCENT, NELSON VILLAGE, CRAMLINGTON, NORTHUMBERLAND, N.E.23. 9.H.H.

## WANTED

I STILL NEED TO KNOW IF THERE'S SUCH A THING AS A SOUNDTRACK L.P. FOR "THE KILLER", AND IF SO WHERE CAN I GET IT? ALSO STILL NEED "DAY OF THE DEAD" L.P. WITH 7". NAME YOUR PRICE FOR EITHER. ALMOST FORGOT - ALSO DESPERATE FOR "MANHUNTER" SOUNDTRACK L.P.

## VHS ORIGINALS WANTED :

FASTER PUSSYCAT (VIDEO SPACE)  
HITCH-HIKE (VIC)  
GOOD DASH OFFERED, BUT NOT SILLY.  
WRITE TO:  
STEVE C. c/o EDITORIAL ADDRESS.

## WANTED

ANY RARE OR BANNED VHS HORROR FILMS. PAL ONLY. ORIGINALS, OR COPIES. NOT NECESSARILY FULLY UNCUT. ESP "TEXAS CHAINSAW MASSACRE" & "DRILLER KILLER"  
WRITE TO:  
A. HACKETT, 35 STANTON LANE, KEYWORTH NOTTINGHAM, N.G.12. 5.B.E.  
TEL: 06077 2569. REASONABLE PRICES PAID.

## WANTED

HARD UNCUT SLEAZE, GORE, PORN. ESPECIALLY BUTTGEREIT, FULCI, MEYER. CANNIBAL FEROX, HOLOCAUST, ILSA SERIES + WOMEN IN PRISON EXPLOITATION FILMS.

SEND LIST WITH PRICES TO:  
GEOFF, 54 WOODS LANE, CHEADLE HULME, CHESHIRE, S.K.8. 7.J.X.

## WANTED

VHS ORIGINALS - LIVING DEAD AT THE MANCHESTER MORGUE (UNCUT) VIP LABEL, BLOODBATH (UNCUT) BAVA (HOKUSHIN), CITY OF THE LIVING DEAD + HOUSE BY THE CEMETERY (UNCUT FOREIGN IMPORTS, PAL ENGLISH LANGUAGE). REASONABLE PRICES PLEASE.

BILLY ARTHUR, FLAT 21/40 CLAREMONT ROAD, SURBITON, SURREY, K.T.6. 4.R.F.

## WANTED

COLLECTORS IN THE SOUTHAMPTON AREA TO TRADE RARITIES AND IDEAS.

SAE TO:  
KEV BURTON, 23 BROOKSIDE, HOUNSDOWN, TOTTON, SOUTHAMPTON, S.O.4. 4.F.L.

## WANTED

(VHS, PAL,) VIDEODROME, WAXWORK, SUSPIRIA (LETTERBOXED), PEDRO ALMODOVAR'S "MATADOR", BRAIN DAMAGE AND SPANISH "TEMLER" BLIND DEAD SERIES, ALL FULLY UNCUT ONLY + DEMONS SOUNTRACK ON CD.

I'M ALSO LOOKING FOR DOUBLE SYSTEM LASER DISC PLAYER - NTSC/PAL, DOES ONE EXIST? + LETTERBOXED WIDESCREEN (VHS, PAL) VIDEOS - THE FOG, HUNGER, HALLOWEEN, DRESSED TO KILL, PRINCE OF DARKNESS. ALSO ROSEMARY'S KILLER (aka THE PROWLER) UNCUT ONLY (ALL VIDEOS ANY LANGUAGE!)

SEND ANY INFO TO:  
SIMON CALEB, 61 SCHOLARS RD, BALHAM, LONDON, S.W.12. D.P.F.

## WANTED

HEROIC BLOODSHED MOVIES, POST: A BETTER TOMORROW, JOHN WOO/TSUI HARK/CHOW YUN FAT. CHINESE GHOST STORY TYPE MOVIES, JAP HORROR, LUCIO FULCI 59-78. ORIGINALS: A BETTER TOMORROW, BEAST IN HEAT, DAY THE EARTH STOOD STILL, EXPOSE, ROCKY HORROR (1ST ISSUE), FASTER PUSSYCAT KILL KILL, THIS ISLAND EARTH (1ST ISSUE), SATURDAY NIGHT FEVER (1ST ISSUE "X" CERT VERSION) DON'T ASK WHY! VHS OR BETA (STATE PRICES!) TO:  
MR P.A.J. MEADEZ, 163 STRADBROKE RD, PAKEFIELD, LOWESTOFT, SUFFOLK, N.R.33. 7.H.R.

## WANTED

ANY CHINESE MOVIES, ESPECIALLY JOHN WOO, TSUI HARK ETC... ALSO SHOGUN ASSASSIN SEQUELS AND JAPANESE ANIMATION. VHS ORIGINALS PREFERRED BUT A1 COPIES ACCEPTED.  
WRITE, SEND LISTS ETC TO:  
MARK OWENS, 26 HILL STREET, NEWBRIDGE GWENT, N.P.1. 4.G.D.

**CONT'D PAGE 17»**

# A-Z OF NASTIES

**Title:** HELLNIGHT.

**Director:** TOM DeSIMONE.

**Starring:** LINDA BLAIR, VINCENT VAN PATTEN, KEVIN BROPHY, JENNY NEUMANN.

There is really only one reason for this being banned - it's FUCKING AWFUL! And they've rereleased it too, so I guess it's not banned anymore huh? Pity!

It's set in a huge mansion that's being used to pledge a load of dopey students to a certain fraternity..God don't you hate American college kids? Anyway, in order to get into said fraternity the newcomers have to spend the night in the mansion, a mansion that is said to have a dubious history of murder and intrigue - it's said that a family of freaks were killed there, by their father, but one survived and was never found!

Do I need to tell you the rest? Thanks a lot, I can turn the video off. It's not as bad as "Frozen Scream", but let's face it, what is! It obviously draws its influences

from "Friday 13th" and "Halloween", but so did hundreds of others in the early '80s, mostly a lot better than "HELLNIGHT".

There's nothing intrinsically dreadful about it, it's just dumb and totally predictable, the acting is average and the directing adequate. It's just makes you wonder what they could have done with a bit more imagination. Thank God they stop making all the stalk 'n' slash crap....hang on they didn't did they, what is it "Halloween 6" now? Do these guys never learn? Boring, predictable, bloodless, trash that doesn't deserve a rerelease, just an early grave!

**THE FILM:** \*½

**THE GORE:** \*



**Title:** HUMAN EXPERIMENTS.

**Directed by:** GREGORY GOODSELL.

**Starring:** LINDA HAYNES, GEOFFREY LEWIS, ELLEN TRAVOLTA, ALDO RAY.

Weird little number this, doesn't really live up to the title, but is pretty sleazy all the same.

A young woman is making her way across small town America, doing one night stands singing in pokey little nightclubs. After finishing an engagement in one such club she has hassle with the guy who hired her (she wouldn't sleep with him) and leaves the one horse town in a hurry. Whilst driving away she almost hits someone on the road. Pulling over she goes to a nearby house to use the phone but instead finds that the occupants have been slaughtered by a young lad who's still there. He pulls a gun on her, but she beats him to it, and he's put in a coma. This leaves the singer as prime suspect for the murders. She's found guilty of same and slammed up in the sleaziest prison I've ever seen, for life!

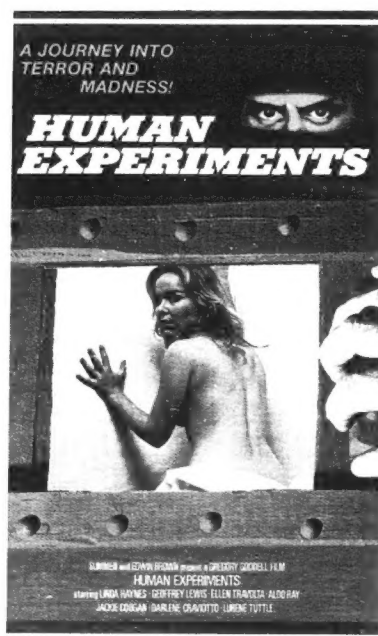
Well so far I can see no reason for this to be banned. The slaughtered family is pretty bloodless and though sleazy, the prison scenes are tame when compared to stuff like "SS Experiment Camp". There is a bit of female nudity and masturbating so maybe that's it, who knows?

In the prison there is a psychiatrist who is carrying out a bit of research on the side, his theories are, to say the least, strange and the singer is his next guinea pig, unless she can escape first!

"HUMAN EXPERIMENTS" looks very dated. The acting and script are adequate, but nothing special. The production values are low, but effective; the prison actually does look like a prison. The directing is basic and unoriginal but once again effective. On the whole an okay film that might help you pass ninety minutes, but I wouldn't count on you staying the distance.

**THE FILM:** \*\*½

**THE GORE:** \*



# A-Z OF NASTIES

**Title:** INFERNO.

**Director:** DARIO ARGENTO.

**Starring:** ELEONORA GIORGI, GABRIELE LAVIA, VERONICA LAZAR, ALIDA VALLI.

It's them converted get a good preaching at again! Every Argento and Fulci "Nasty" review seems like a waste of space, but on the other hand what the hell, it gives me an excuse to watch them all again, not that I need one!

"INFERNO" is without a doubt one of the most confusing films Argento has ever made, but having said that it's still a masterpiece and a fine example of the style and class that has made Argento a hero to 99% of "horror" fans.

The second episode in the yet to be finished "3 Mothers" trilogy "INFERNO" revolves around a huge apartment building that was constructed to house one of the 3 Mothers. In this block lived a young woman who was killed when she discovered the purpose the building was intended for originally. Her brother, who is studying in Rome at the time, smells a rat after a letter from his sister and arrives at the apartment house in search of his sister.

Straight forward huh? Well that's just the basics, there's loads of twists and characters that seem to have no reason for being there, maybe the, unmade, third episode would explain everything?

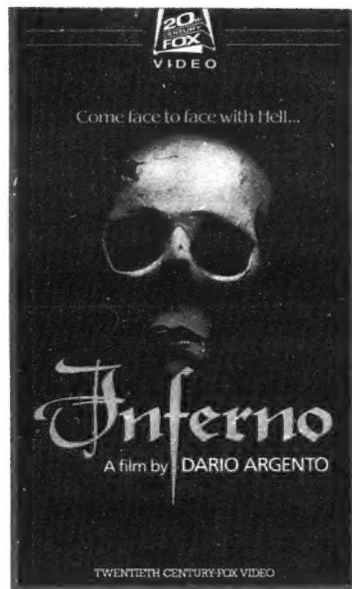
Anyway when the brother arrives at his sisters flat everyone in the block denies all knowledge of any fowl play, but that smell of rodent is still there, and people are popping their clogs left, right and centre just to prove his point.

Gorewise "INFERNO" is a pretty moist epic, with a gaggle of delights, such as - decapitation by window, a knife through the throat and in the back, a cripple being eaten by rats and then  $\frac{1}{2}$  decapitated with a butchers knife, (cut from the Sky T.V. version) and even a bit of animal violence with a cat eating a live mouse - incidentally this was snipped from the cinema print recently shown at the Scala.

On the whole a masterpiece that everyone reading, or ignoring, this review has no-doubt already seen, if not, why not?

**THE FILM:** \*\*\*\*

**THE GORE:** \*\*\* $\frac{1}{2}$



**Title:** I SPIT ON YOUR GRAVE.

**Director:** MEIR ZARCHI.

**Starring:** CAMILLE KEATON, ERON TABOR, RICHARD PACE, ANTHONY NICHOLS.

Now we're talking "infamous" with a capital 'S' for Sleaze. If you were to mention the words "Video Nasty" to a non-horror fan you could almost guarantee that they'd come up with "I SPIT ON YOUR GRAVE" as an example of a "nasty". Of all the 81 it's the most widely known, with the exception of "Evil Dead" maybe? It's also the most widely copied, everyone seems to have seen a dodgy quality copy, pity really because it's total shit!

As for the story, well it's the old rape and revenge bit, but you knew that didn't you. A female journalist decides to spend the summer in the back of beyond. Here she's set upon by the local "lads" out for a good time and with rape in mind. Raped, what seems like, hundreds of times she is left for dead, but she's tough enough to survive and get her strength back enough to wreak revenge on her attackers.

A moral little tale if you've ever heard one huh? And you'd be right, trouble is the rape scenes, they are

just too graphic and seem to be there as titillation and not moral reasons. Every little detail is dwelled on way too long and it ends up looking more like a porn movie gone wrong. I must admit to finding the whole centre section of "I SPIT ON YOUR GRAVE" very disturbing, unpleasant and basically unnecessary, one rape would have made the point. The ending is satisfying with good triumphing over evil as always but it doesn't make up for the lack of subtlety that the rest of the film is handled with.

On the gore front, it doesn't really seem to matter, it could be completely bloodless and still be as nasty as any of the other 81. As it happens though there is a bit at the end - a in the bath castration, but not much. Pretty much one of the nastiest of the nasties! Definitely not recommended!

The only thing I can say, is it's very well acted Camille Keaton deserved an oscar for sure.

**THE FILM:** \*\* $\frac{1}{2}$

**THE GORE:** \*\*



# A-Z OF NASTIES

**Title:** ISLAND OF DEATH.  
**Director:** NICO MASTORAKIS.  
**Starring:** BOB BELLING, JANE RYALE,  
 NICO TSACHIRIDI.

Shit, a real choice bunch this issue, what with "I Spit..." and this, it's got to be the sleaziest and most perverted edition of the A-Z, well so far anyway.

This is a real choice item and coincidentally a pile of shit too! It has no story, no production values, no talent from any of the cast or crew, the worst soundtrack I've heard since "Frozen Scream"! Infact all it does have is a sleaze count of 2,000,000 out of 10, some bad gore and very soft core sex.

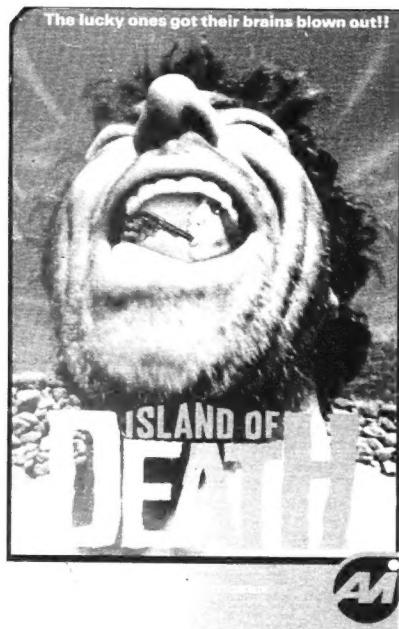
We follow the sexploits of the sleaziest couple ever. They are on holiday on a Greek island and getting their perverted kicks from such delights as the guy photographing his wife being shagged by a local guy and then crucifying him on a rock before drowning him in white-wash, killing a couple of homosexuals for being "perverted"... hark who's talking! They also shag in a phone-box while phoning his mother in London, kill a

couple of hippies who try to rape the woman and perhaps the most shocking of all - the guy gets frustrated and relieves himself by fucking a goat.

Yes, it's pretty much the most bizarre film you'll ever have the misfortune of seeing. You'd think though with all this perversion and down right nastiness it'd make for an interesting film, but no, it looks like a cross between "Animal Farm" and a Greek tourist board video and is about as interesting too. Complete and utter (sorry!) trash. You can see why the BBFC took a disliking to it though, even though it's pretty much goreless.

**THE FILM:** \*

**THE GORE:** \*



**Title:** I MISS YOU HUGS & KISSES.  
**Director:** MURRAY MARKOWITZ.  
**Starring:** ELKE SOMMER, DONALD PILON,  
 CHUCK SHAMATA, GEORGE TOULIATOS.

Thank God for "Inferno", that's all I can say, something had to be worth watching out of 6 banned movies, and this isn't it, but you knew that, didn't you? Some of these films you just know they're going to dirty the heads on your video unnecessarily, and this is one of them.

I must admit the start is promising with a woman getting her head perforated with a tyre-iron, but it's down-hill at 100 mph from there on.

Storywise we find out the tyre levered tart is the wife of a million -aire and a top model too. She was apparently murdered by her husband who is convicted of this.

Practically the whole film is in flash-back as the husband and the witnesses speak in the courtroom as the husband is convicted of his wives murder.

Basically it's your below average

courtroom drama, definitely not a horror film. There's some very softcore porn to keep the interest, but even that doesn't work with this boring piece of shit. Why the hell it's banned is beyond me, apart from the opening head bashing and a few dream sequences, where the husband imagines he's killing his wife, there's no violence, let alone gore. Horror, thriller or courtroom drama "I MISS YOU HUGS AND KISSES" doesn't really work on any level is certainly on the wrong list, it should be on the "Piece of Shit, Waste of Video Tape" list. Nuff said!

**THE FILM:** \*

**THE GORE:** \*



# AN ON OBSCURITIES

## DIAL RAT: FOR TERROR

LARRY COHEN

**Starring:** YAPHET KOTTO, ANDREW DUGGAN  
**Joyce Van Patten, Jeannie Berlin.**

Here we go again, digging our way through the wardrobe of Mr Cohen, and getting pretty near the back. 1972 is when this old skeleton was put there, a long time before he made his name and don't it show! I don't think you could get further removed from "Maniac Cop" if you tried.

This is a pretty weird film, to say the least. It starts with an old couple getting a rat stuck in the ventilation shaft of their swimming pool. Whilst talking to the pool service about removing said rat a black guy turns up and removes the rodent without blinking an eye, good timing huh? But that's where the good bit ends; their coloured saviour has more than a handshake in mind as payment for his charitable act, he wants real money, but big house, swimming pool and fancy ornaments don't mean anything, the only money they have is in a bank account, so the uninvited guest holds the wife hostage while the husband goes to the bank to withdraw \$5000, expensive pool cleaning job huh?

The whole feel of "DIAL RAT" is weird, late '60s, early '70s in appearance. The music is experimental jazzy, scat sort of stuff. The editing is very choppy and the camera work full of close-ups and wild angles as was the case with a lot of films made around the time "DIAL RAT" was made. You've also got the big collars and flares of the time. The thing that struck me the most though is the use of commentary; when the black guy is leading the couple through their house we hear a Estate Agent type commentary about every room they pass, wacky indeed.

Anyway, when the husband gets to the bank he's about to draw out the money, but for some reason decides to spend half an hour in a near by bar. Remember he's only got an hour! Then after leaving the bar bumps into a nutty girl that he met in the bank. Together they go shop-lifting and end up at the girl's flat, where they have a lovely steak dinner before she confesses that she was sexually abused in the cinema when she was a little girl. She then tells him how he smells like the guy who abused her, switches off the lights and, in the words of the poet; jumps his bones.

Meanwhile back at the house the rat guy and the wife are wondering what's happened to her husband, he should have been back ages ago! The hour is

up, and so as promised the black guy sets about carrying out his threat. The trouble is he can't do it. He's only used to raping women and she's being just a little too cooperative. He explains this to the wife, they've worked up quite a relationship by now, and so she decides to help him by doing all the sexual-work herself. This works out fine and a great time is had by both. After the shag the wife decides to find out what has happened to her husband and starts by phoning the bank to see if he got there okay. When she's told that he was there but didn't draw the cash, she understandably throws a wobbly and between them (her and the black guy) they plot revenge.

The sex scenes with both couples are handled very subtly, there is little nudity and no sexual parts are exposed to the camera, not even a tit! Great pains are taken to make sure of this, infact not since "Psycho" has more care been shown.

Back at the nutty girl's flat, the husband leaves before his friend is awake and realising what he's done to his wife, leaving her with the rat guy, he starts to panic and legs it to his "friend" - his business adman, who promptly deserts him. Here he

meets up with his wife and her new friend who attempt to carry out their little plan - killing him to get the insurance money, but it fails, first time around anyway!

I wouldn't say this was a great film, but it does have some imagination in it and it works quite well. There's lots of little side issues that are sort of slotted in, like the couple's son, who they claim is flying helicopters in Vietnam, but as it turns out is in a Spanish jail for smuggling dope and ignored by his parents. We see him quite a lot in five frame inserts, rotting in a dismal cell and a long scene at the end grabbing hold of a bare light bulb. Infact there's quite a lot of five frame inserts in "Dial Rat", an interesting way of subliminally getting a message across and in the case of this film, showing the hypocrisy of the couple's, so called, non-prejudiced ideas. It works very well.

"Dial Rat" is not a classic, but it'll get you thinking and it has one hell of a weird ending.

By the way you'll recognise the black guy; he was the lead baddy in "Live And Let Die". Ohh yeah, there's no gore at all.



# AN ON OBSCURITIES

## Q - THE WINGED SERPENT LARRY COHEN

**Starring:** MICHAEL MORIARTY, CANDY CLARK, DAVID CARRADINE, RICHARD ROWNTREE.

Remember the old days when they really made monster movies to be proud of? When King Kong was standing tall on the Empire State Building swatting them bi-planes like flies? When the creature from the Black Lagoon was a man in a rubber suit, but everyone was scared shitless? Remember them days? Well it looks like Larry Cohen does too, saying that this was made in those days, well almost - 1982, even though the clothes look like 1972, big lapels and 30" flares all round!

Anyway enough of the fashion critique Mr Cohen obviously liked the old monster movies so much he decided to have a go and you know what, it didn't work out too bad. It verges on the ridiculous, but that kinda comes with the territory, it has to be stupid and totally unbelievable to be a truly trashy monster movie and "Q - THE WINGED SERPENT" is certainly both of those.

The story, as if you didn't know, has the population of New York being picked off the sides and tops of high buildings by a prehistoric flying serpent, those who are stupid enough to be up there in the first place anyway. It has made its nest in the roof of the Empire State Building and even layed an egg. Meanwhile we meet a very unsuccessful small time crook and dreadful piano player who whilst escaping from a disastrous robbery finds himself running to the top of the Empire State Building where he finds the serpent's nest and egg.

Why he suddenly runs up to the top of the Empire State Building is not fully explained, but that's another criteria to these monster movies - they can't explain everything, there's got to be some artistic licence, basically - don't ask!

Meanwhile, while our dodgy crook friend is busy wondering if Easter has come early, there's a sub plot of stiff's being found skinned apparently for some ritual to an ancient winged God.... aha! And the investigating officer is David Carradine, whose left scratching his head while the city goes mad - a guy's body is found hanging from a window-cleaning harness with his head missing, a street load of citizens are covered with blood from the sky, another guy's body is found by the river with his heart removed, but what's doing



it? Is there really a serpent worshipping cult in New York, is there really a serpent in New York? Well, we know, but the police are still baffled by it all - I mean who wouldn't be unconvinced, it sounds pretty far-fetched even in a film, let alone real life.

The budget is obviously pretty small, but the production values are good, not brilliant, but good. The acting is a bit ropy in places, but overall adequate. There's bits of gore that pop up every now and then and an excellent skinning effect. As for the monster itself it's not bad at all, Ray Harryhausen would be semi-proud.

Storywise our small time crook is caught up with by the guys he was doing the unsuccessful robbery with and they're not exactly happy with him, cos he legged it with the dosh. Of course he runs away from his hoodlum friends and when they catch up with him he leads them up to the nest where they're lunch and supper for the beastly.

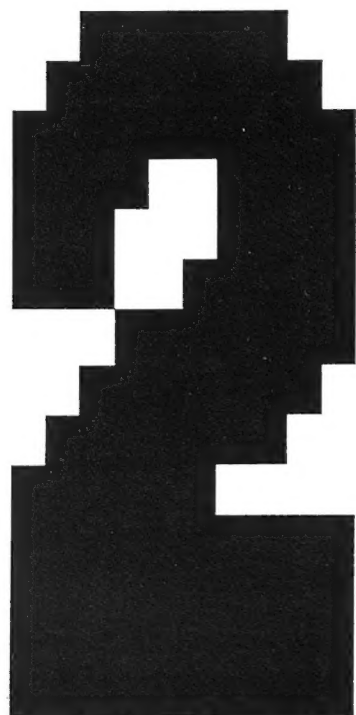
It's not long before the cops catch up with our small-time criminal and he works out a deal with them as to the whereabouts of the big bird's nest, but all they get is the egg and its occupant, Mummy is still out there and feeding.

"Q - THE WINGED SERPENT" isn't a brilliant film, but it's good, mindless entertainment, and an addition to Larry Cohen's filmography that he should be rightly proud of. The monster movies these days aren't made with the old sense of fun, but this stands head and shoulders above most. Classic trash!

**NEXT ISSUE:** MARIO BAVA'S "BARON BLOOD" & "HOUSE OF EXORCISM".



# FRIGHTNITE



**LIVERPOOL'S ALL-NIGHT HORROR FILM FESTIVAL**

**SATURDAY 8TH FEBRUARY 1992**

**MIDNIGHT TO MIDDAY 12 HOURS OF TERROR**

**FOR DETAILS OF FILMS, VENUE, ETC. SEND AN  
S.A.E. TO FRIGHTNITE 2, 35 HILBERRY AVENUE,  
TUEBROOK, LIVERPOOL L13 7ES OR TELEPHONE**

**051-252 - 0316 / 722-1833**

It's...

# Competition time

## VERY IMPORTANT!

IN ORDER TO HAVE ANY CHANCE OF WINNING THESE COMPETITIONS EACH ENTRY MUST BE ON A SEPARATE PIECE OF PAPER.

## NO EXCEPTIONS!!

(This doesn't mean you have to send loads of separate post-cards, put them all in one envelope!)

## 976 - EVIL 2

Medusa come up trumps again, this time they've given me **THREE** copies of **976 - EVIL II** to give away to you lucky, lucky people out there. In order to enter and have any chance of winning, get this baby right:

**Q: WHO DIRECTED THE ORIGINAL "976 - EVIL" ?**

Deadlinewise it's gotta be here by 29th February 92 to stand a chance.

## OVER-SEXED RUGSUCKERS FROM MARS

Great title huh! Thanks to the kind generosity of my friends at Colourbox I've got **TEN** copies of this mega-low budget trash classic to give away. All you've gotta do is answer the following question correctly and you're in with a chance.

**Q: NAME TWO OTHER COLOURBOX RELEASES, APART FROM "...RUGSUCKERS..."?**

The deadline for this competition is 29th February 92.

## FRIGHTNITE 2

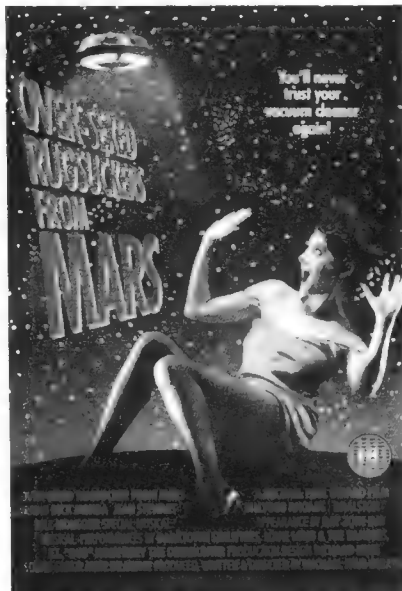
Thanks to me old pals at **FRIGHTNITE** I've also got **FOUR** tickets for **FRIGHTNITE II** for you lucky people to try and win. In order to have a chance just answer the following question correctly:

**Q: WHO DIRECTED THE FILM "FRIGHTNITE II"?**

The rules with this competition is slightly different, first four replies gets the tickets, so hurry up!



**976 - EVIL II**  
THE RETURN



## IN THE FLESH

To celebrate the fact that new **IN THE FLESH** T-shirts are now available, I'm giving away **THREE** of the old ones. They're the last of the original design and may well be collectors items one day....doubt it though! Anyway in order to win one of these choice items then sort this sucka out:

**Q: A STILL FROM "HELLBOUND" WAS ON THE COVER OF IN THE FLESH #1. WHO DIRECTED "HELLBOUND"?**

Yep, that deadline is the same as the others 29th February 92.

## HOUSE 4

THE ANSWER: STEVE MINER.  
THE WINNERS: HASSNI, SURREY. F. ASH, PLYMOUTH. RICHARD AUTY, BERKSHIRE.

## LEVIATHON

THE ANSWER: PETER WELLER.  
THE WINNERS: HAYDN WATKINS, ESSEX. F.L. HARSH, MIDLANDS. MARK WRIGHT, SURREY.

## PUMPKINHEAD

THE ANSWER: "VENGEANCE THE DEMON".  
THE WINNERS: KEV BURTON, SOUTHAMPTON. D.L. PETERS, LONDON. MICHELLE FLYNN, GWENT.

## FRIGHTNITE 1

THE ANSWER: JERRY DANDRIDGE.  
THE WINNERS: JULIAN SMITH, SOUTHEND-ON-SEA. K. LINETH, ESSEX. MIKKO AROMAA, HELSINKI.

## VIOLENT SHIT 2

THE WINNERS: SCOTT PRINCE, BRISTOL. HAYDN WATKINS, ESSEX. KAI GEORGE, BERLIN. R.T. CORK, ESSEX. IAN WARD, KENT. C. POOLEY, SOMERSET. OLIVER JONES, NEWPORT. KEITH WALTERS, KENT. PHIL DUXBURY, CUMBRIA. MIKE PIBWORTH, BRISTOL.



# IN THE BEST POSSIBLE TASTE

A LOOK AT OBSCURE "CLASSICS" OF EXPLOITATION CINEMA  
BY JOHN P. DREW

**RUSS MEYER & PAUL NASCHY**

Well, belated Christmas greetings and a happy new year to all regular readers of "In The Best Possible Taste", are there any? Like Steve I'm amazed IIF has just celebrated its third Christmas and I'm sure that Steve is even more amazed that I managed to get my article in on time for once! (only just John...ED!) Anyway, enough of this chit-chat and on with the show. As promised last time this issue we have a double-bill featuring part 2 of Russ Meyer and the return of personal favourite and horror legend, Paul Naschy. As of the time of writing I'm unsure about next issue but don't rule out the return of another "In The Best Possible Taste" regular, Jesus Franco. Ciao for now.

## **MUDHONEY.**

**Starring:** HAL HOPPER, ANTOINETTE CRISTIANI, JOHN FURLONG, LORNA MAITLAND.

**Directed by:** RUSS MEYER.

"MUDHONEY" tells the tale of handsome ex-jailbird Calif McKinney. Calif wanders into a small backwoods town and finds a job working on Ole Lute Wade's farm. Lute is a kindly old guy who lives with his niece, Hannah, and her hard drinking, psychotic, good for nothin' husband, Sidney. Sidney takes an instant dislike to Calif and Calif, in turn, falls madly in love with the lovely Hannah.

When not beating his wife Sidney spends most of his time and money up at Maggie Marie's whorehouse which she runs with her two buxom daughters, Clara Belle and the deaf and dumb Eula, and retard handyman, Injoys. (Maggie Marie is a double for the late great Edith Massey!)

Sidney is just biding time waiting for Old Lute to pass away so he can get his hands on the farm but Lute is wise to Sidney's plans and leaves the farm in Calif's name. When Lute eventually dies Sidney goes on a mad drunken frenzy burning the farmhouse down and raping and killing the local

preacher's daughter. The local town's folk form a lynch mob and Sidney gets what's been coming to him.

This early B+W Meyer film is nicely constructed and similar in feel to the later "Faster Pussycat Kill! Kill!" There are plenty of scenes of gals in tight tops with heaving cleavages, a fair amount of nudity for the time and a sprinkling of violence. The final scene where Sidney gets his "just desserts" is a bit of a classic.

**Directed by:** RUSS MEYER.

All round nice guy Tom runs his own flying business taking tourists to and from the lakes and forests of the Canadian wilderness. Whilst Tom's out working his nympho' wife, Vixen, is busy enjoying herself at home. She seduces the local constable, lures a tourist couple to her bed, seduces her own brother in the shower and does an erotic dance with a fish! Unfortunately, the trouble with Vixen is that she is a terrible racist and the target for her abuse is a black radical biker named Niles. In turn, Niles has a huge chip on his shoulder about white authority. He had fled America to escape racism and avoid fighting in 'Nam. Soon, a nutty Irish communist called O'Bannion appears on the scene posing as a tourist and he quickly converts Niles to the ideology of communism. They decide to kidnap Tom and Vixen and flee to Cuba. Once on board Tom's plane everyone joins in a long political and moral debate. Niles soon concludes that it's "better the devil you know" and overpowers O'Bannion. Tom lands the plane at the border and hands the unconscious Commie over to the authorities. With a parting smile to Vixen Niles runs off into the forest.

You could quite easily read a lot into "Vixen!" But at the end of the day, it's no more than competent soft porn with a bit of social comment thrown in for good measure. Not a personal fave, but worth a watching for Erica Gavin alone. The British videospace release also features a great trailer for Meyer's "Cherry, Harry & Raquel."

## **MONDO TOPLESS.**

**Starring:** BABETTE BARDOT, DARLENE GREY, PAT BARRINGER, DIANE YOUNG, SIN LENE, DONNA X and many others!

**Directed by:** RUSS MEYER.

This could quite possibly be the shortest review I'll ever do! "Mondo Topless" begins with an off-screen narrator taking us on a Double Entendre packed sight-seeing tour of San Francisco. We arrive at the seedy downtown bars and stripjoints before embarking on a worldwide tour where we are introduced to a horde of gorgeous go-go dancers. Each girl takes her turn in "strutting her stuff", mostly in stunningly photographed outdoor locations, with a narrative supplied by the girl herself.

"Mondo Topless" can't really be described as a film, it's just a 60 minute travelogue of "the world's most lovely buxotics", as the narrator describes them. It begins,

**IS SHE WOMAN... OR ANIMAL?**



No trap can hold her...

**RUSS MEYER'S VIXEN.**

INTRODUCING ERICA GAVIN AS VIXEN

PRODUCED AND DIRECTED BY RUSS MEYER

in EastmanColor

IN EASTMANCOLOR

## **VIXEN.**

**Starring:** ERICA GAVIN, GARTH PILLSBURY, HARRISON PAGE, JON EVANS, VINCE WALLACE.

A MONDO MAIDEN



peaks and ends with what appears to be an uncredited appearance from the amazingly proportioned Eva Horvath who has been dubbed by Meyer as "Bosom Maximus"! If you're a fan of mighty mammarys and have a penchant for wild go-go music you can be assured you'll have as much fun watching "Mondo Topless" as Russ Meyer obviously had making it.

**BEYOND THE VALLEY OF THE DOLLS.**  
**Starring: DOLLY READ, CYNTHIA MYERS, MARCIA MCBROOM and lots of others..**  
**Directed by: RUSS MEYER.**

Meyer's only picture for a major studio (20th Century Fox), "Beyond.." is the story of an all girl rock group and their manager who forsake the east coast to seek fame in Hollywood. The group, led by Kelly (Dolly Read) make it big when they are taken under the wing of Z - man Barcell, youthful millionaire record producer, all out hedonist and complete fruitcake. Fame doesn't just bring wealth and happiness, however. It also brings sadness and tragedy, as the members of the "Carrie Nations" eventually find out. Meyer casts a satirical eye over the cross section of Hollywood society that the Carrie Nations find themselves mixed up with: everyone from porn stars to professional boxers. The members of the group fall in love have affairs, and try not to get caught up in Hollywood lifestyle that seems to have corrupted everyone else. Throw in a subplot about a million dollar inheritance, and Bob's yer uncle. Pretty tame by Meyer standards, "Beyond..." isn't as wild as his later movies, but this is probably due to studio restrictions. Having said that, the ending, where a Z - man flips out and kills everyone in sight, is well up to Meyer standards. You've got to admire Russ for taking



...AND ANOTHER!

the piss out of the Hollywood system, when it's this very system that's paying for the film. Not Meyer's best movie, but fun anyway. The women are pneumatic, the music is camp and the dialogue is corny. See if you can spot Pam Grier and Edy Williams in early roles. It's out on sell through, so you've got no excuses, have you? (Try and find it though, I've tried everywhere...ED!)

**CURSE OF THE DEVIL.**  
**Starring: PAUL NASCHY, VINC MOLINA, MAY OLIVER, MARIA SILVA.**  
**Directed by: CARLOS AURED.**

Yet another in Naschy's long running Waldemar Daninsky/lycanthrope series. This time the action begins in the medieval ages. The royal exorcist and his men execute Countess Bathory and her coven of witches. Before being burnt at the stake the Countess curses the Daninsky family. Four centuries later whilst out hunting Waldemar accidentally shoots and kills a passing gypsy. The gypsy's family hold a black mass and a busty young virgin is sent to seduce Waldemar and brand him with "Satan's teeth". Once branded Waldemar experiences weird nightmares and with the coming of each full moon he becomes a werewolf. Soon Waldemar meets two beautiful sisters, Kinga and Maria. He falls madly in love with Kinga but not before he has copulated with Maria. The local villagers blame the recent killings on an escaped murderer. But, when the rotten corpse of the murderer is discovered in a barn they begin pointing the accusing finger at Waldemar. Kinga is told by Waldemar's house keeper, Melissa, that he is a werewolf and the only way to destroy him is for him to be stabbed through the heart with a silver-cross dagger by a loved one. The villagers march on the Daninsky household but Waldemar is destroyed by Kinga before they can get at him. "Curse Of The Devil" is thought of by many, especially it seems in America, as Naschy's finest film. Though I wouldn't necessarily agree with this it's a fine film nonetheless. It has an atmospheric Hammer-like feel to it, a nice score and a fair sprinkling of gore. A must see.

**A DRAGONFLY FOR EACH CORPSE.**  
**Starring: PAUL NASCHY, ERIKA BLANC, ANGEL ARANDA, MARIA KOSTI, RICARDO MERINO.**  
**Directed by: LEON KLIMOVSKY.**

Try to imagine, if you can, Paul Naschy as Burt Reynolds playing Dirty Harry!? Naschy stars as supercool cop around town, Inspector Scaporella, complete with swinging '70s fashions, medallion, terrible toupe and constantly seen chomping on a cigar (on of Naschy's few vices in real life). In fact, Scaporella is never seen without a cigar. He's seen smoking whilst cooking (complete with amazing apron), taking a bath and even when making love! What a guy eh? Scaporella is hot on the trail of the "Dragonfly Killer". The killer is quickly cleaning up the streets of



all the filth - pimps, prostitutes, drug pushers, perverts etc... After each murder a tacky plastic dragonfly is left by the corpse.



Well, if you think Scaporella is cool just wait until you check the killer out, dressed in trademark psycho black leather gloves, huge floppy hat, long overcoat and wild red flares! After one of the killer's coat buttons is discovered at the scene of a murder Scaporella declares "It's obvious the killer is a follower of high fashion"! Of course, we have a plethora of suspects and red herrings but, naturally, Scaporella saves the day. Forget Dario Argento and track down this incredibly dumb and hilarious giallo at any cost. Not as violent as most of Naschy's films, but who really cares! A lost gem.

#### THE WEREWOLF AND THE YETI.

Starring: PAUL NASCHY, GRACE MILLS,  
SYLVIA SOLAR, GIL VIDAL, LUIS INDUNI.  
Directed by: MIGUEL BONNS.

First off, I can hear you all ask why am I reviewing "Werewolf And The Yeti" when it will eventually appear in the "A - Z Of Nasties" in something like IIF #14? Well, first off, I'm sure Steve won't do this great film the justice it deserves and, secondly, this is "supposedly" an uncut print. So, what are we missing I hear you scream? After much fiddling about with the running times I make this "uncut" version a staggering 14 seconds longer than our banned U.K. version! Most of these missing seconds appear to be just added here and there to existing scenes (most noticeably in the scenes where Waldemar is seduced and attacked by the nympho-vampire-cannibal women). If you hadn't already guessed "Werewolf And The Yeti" is yet another in the Waldemar Daninsky series. The series had begun to get a little predictable with plotlines becoming interchangeable, but this latter addition is totally over-the-top.

This time Waldemar leads an expedition through a cursed Himalayan pass in search of the legendary yeti. He loses his way and takes shelter in



a cave inhabited by the aforementioned vampire women. Once bitten, but not twice shy, with the coming of

the full moon Waldemar, yet again, becomes a werewolf. Meanwhile, the expedition has been attacked by bandits and the survivors captured. Of course, Waldemar is on hand to save the day and in an amazing fight scene he kills the chief bandit and saves his beloved one, Sylvia. Waldemar and Sylvia now have to find a sacred flower in the mountains which will cure him of his curse, but not before he defeats the shaggy-carpeted Yeti in an even more amazing fight scene! Waldemar finds the sacred flower and him and Sylvia wander off in the snow hand in hand. This is probably the wildest horror film ever made (yes, I like it!) Don't believe what others may tell you, seeing is believing!

DEDICATED TO: ANDY MILLIGAN, R.I.P.  
Again, special thanks to the "DREW CREW" (Nick N. and Jacq.)

SPECIALISING IN  
PUNK, U.S.  
HARDCORE, GOTHIC,  
NEW WAVE AND  
IMPORTS. BUT LOTS  
MORE ALSO STOCKED.

SEND YOUR WANTS  
LIST **NOW!** BUT  
PLEASE INCLUDE AN  
S.A.E. IF YOU WANT  
A REPLY. FOR  
SPECIFIC WANTS  
PHONE THE NUMBER  
BELOW...

GARAGELAND RECORDS  
"THE BASEMENT"  
FOCUS, 16 - 18  
PRINCESS VIC ST,  
CLIFTON VILLAGE,  
BRISTOL,  
B.S.8. 4.B.P.  
TEL: 0272/738080  
(Extension 22)

THEY REMAIN  
BRISTOL'S ONLY  
STOCKIST OF  
"IN THE FLESH"

## WANTED!

**EXCLUSIVE INTERVIEWS!** If you met up with someone famous and got an interview that hasn't been published anywhere, then I WANT IT, **NOW!!!**

**BOOK REVIEWS!** Mostly novels and fiction in general, SEND IT HERE, **NOW!!!**

**ORIGINAL REAL LIFE HORROR!** The more obscure the better, with photo's essential!

**HOME MADE HORROR!** Send along your back yard splatter flicks. Photo's again essential.

**STILLS!** Rare horror/sci-fi stills wanted, for use in IN THE FLESH. Good price paid, but not OTT. Send details to:

**SEE PAGE 2!**

RECORDS

# GARAGELAND

A

# CHINESE FILM FESTIVAL

FIRST HALF  
STARTS 11.30pm  
SAT 15TH FEB

SECOND HALF  
STARTS 8.30am  
SUN 16TH FEB

THE LAST BLOOD  
PICTURE OF A NYMPH  
TIGER ON THE BEAT  
HAPPY GHOST 4  
A BETTER TOMORROW



ENCOUNTERS OF THE SPOOKY  
BULLETS IN THE HEAD  
GHOST LEGEND  
TRIAD THE INSIDE STORY  
KUNG FU V AEROBATIC

KIND  
2

VENUE: THE METRO CINEMA, ASHTON UNDER-LYNE, MANCHESTER  
TICKET PRICES

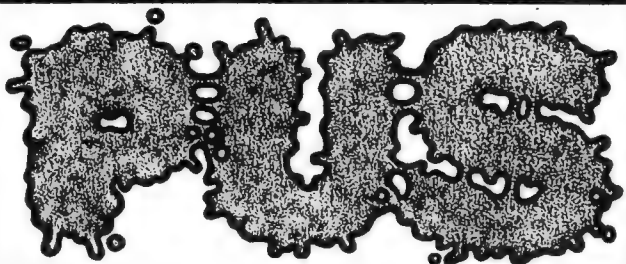
£17.50 (OR £15.00 STUDENTS) - ALL FILMS

£10.00 (OR £8.00 STUDENTS) - EACH HALF

CHEQUES/POSTAL ORDERS MADE PAYABLE TO  
'A CHINESE FILM FESTIVAL'

TICKETS/FURTHER INFORMATION: 70 THATCH LEACH LANE, WHITEFIELD, MANCHESTER, M25 6EW. TEL: 061 766 5313  
PLEASE ENCLOSE STAMPED ADDRESSED ENVELOPE

# PAPER &



You the editor of a fanzine? Well send me a copy and I'll give you a FREE plug in the next issue of ITF - #10 that is. The deadline for you to get in that very issue is 29th February 92.

So go ahead and send it along NOW! It will be worth it, I assure you. All I ask is you do the same for ITF.

## MKULTRA

VOL 2, ISSUE #1

GEORGE ROMERO'S DEAD TRILOGY, CENSORSHIP, DARIO ARGENTO INTERVIEW, JAPANESE MONSTER MOVIES, FLASH GORDON ANDY WARHOL, REVIEWS ETC....

£1.50 PER ISSUE.

44 A4 PAGES TO:

MKULTRA, TOP FLAT, 24 LORDSHIP LANE, LONDON, N.17. 8.N.S.

## SKINNED ALIVE

ISSUE #3

BORDERLANDS, POST MORTEM, HOT BLOOD, CLEANUP, FICTION, COMIC CRYPT, SMALL PRESS FICTION, OPTIC NERVE, ARTWORK, NEWS, REVIEWS ETC....

£2.00 + P+P PER ISSUE.

20 A4 PAGES TO:

SKINNED ALIVE, c/o ROD WILLIAMS, 35 CARIBBEAN STREET, KEPERRA, QLD 4054, AUSTRALIA.

## 3RD EYE

ISSUE #4

COEN BROTHERS RETRO, RAMSEY CAMPBELL INTERVIEW, BLACK SUNDAY 5, GRIM PRAIRIE TALES, TERROR AT THE OPERA, ARGENTO'S INFERNO, NEWS, REVIEWS....

£1.00 PER ISSUE.

36 A4 PAGES TO:

3RD EYE, 66A PEVERIL STREET, RADFORD, NOTTS, N.G.7. 4.A.H.

## 2000 MANIACS

ISSUE #7

JES FRANCO, LLOYD KAUFMAN, CUSHING, LEE, COLIN ARTHUR, MEET THE FEEBLES, ROBERT ENGLUND & MORE...

150 PTAS PER ISSUE.

60 A5 PAGES TO:

2000 MANIACS, MANOLO VALENCIA, APDO. 5251, 46009 - VALENCIA, SPAIN.

(BEWARE - THIS MAG IS IN SPANISH!)

## WORLD OF FANDOM

VOL 2, ISSUE #14

HULK HOGAN, LOST DRACULA, SUPERBOY, LANCE HENRIKSEN, PEOPLE UNDER THE STAIRS, TALES FROM THE CRYPT, SAM RAIMI, HENRY LUCAS, KNB, ETC....

\$4.00 PER ISSUE.

84 A4 PAGES TO:

WORLD OF FANDOM, PO BOX 9421, TAMPA, FL 33604, U.S.A.

## NORA K

ISSUE #5

A TIME TO DIE, TRACI CENTREFOLD, TRACI ON T.V., THE NUTTY NUT, OFF THE WALL, TRACI IN PRINT, ETC....

£1.00 PER ISSUE.

32 A5 PAGES TO:

NORA K, 118 HIGH STREET, EASTLEIGH, HANTS, S.O.5. 5.L.R.

## SPLATTING IMAGE

ISSUE #8

ERWIN C. DIETRICH, ANNIE SPRINKLE, JOSEPH ZITO, CANNIBAL FILMS, JES FRANCO, ANDY MILLIGAN, ETC...

7.80 DM PER ISSUE.

68 A4 PAGES TO:

SPLATTING IMAGE, ZOSENTER STR 20, 1000 BERLIN 61, WEST GERMANY.  
(BEWARE - THIS MAG IS IN GERMAN!)

## CELLULOID NIGHTMARE

ISSUE #2

INTERVIEW WITH BRINKE STEVENS, JOHNNY LEGEND, JACK BAKER, MELISSA MOORE, WRESTLING, ETC....

\$3.50 (IN U.S.) PER ISSUE.

52 A4 PAGES TO:

CELLULOID NIGHTMARE, 7605 SANTA MONICA BLVD, SUITE 641, W.HOLLYWOOD, CA 90046, U.S.A.

## BLOODY HELL

ISSUE #3

LOADS OF ARGENTO, CAFE FLESH & THE ART OF PORN, COZZI, THE KILLER, CARNIVAL OF SOULS, GOODFELLAS, ETC...

£1.80 PER ISSUE.

28 A4 PAGES TO:

BLOODY HELL, 11 PEN-Y-WAIN PLACE, ROATH, CARDIFF, S. GLAM, C.F.2. 3.N.A.

## F.X.

ISSUE #1

TECHNOLOGICAL ADVANCE IN ANIMATRONICS HINTS & TIPS, ADDRESSES OF SUPPLIERS, WORKS IN PROGRESS, REVIEWS ETC...

£1.00 PER ISSUE.

24 A5 PAGES TO:

F.X., c/o ADE BANTON, 24 BROADVIEW, STEVENAGE, HERTS, S.G.1. 3.T.S.

## HEADCHEESE & CHAINSAWS

ISSUE #7

COMICS, TEXAS CHAINSAW MASSACRE, FUNHOUSE, AMERICAN PSYCHO, BOOKS, FILM REVIEWS, ETC....

50p PER ISSUE.

12 A5 PAGES TO:

HEADCHEESE & CHAINSAWS, c/o ROB BEWICK, 33 ERNWILL AVENUE, CASTLETOWN SUNDERLAND, S.R.5. 3.E.B.

## SHADOW DEMONS

ISSUE #3

READERS FICTION & ARTWORK. HORROR + THE MACABRE ON ALL LEVELS, DOUG BRADLEY INTERVIEW r.e. HELLRAISER 3 NEWS. HOUSE COMPETITION, JOHN CARPENTER SECTION, NEWS & REVIEWS...

£2.00 ISSUE (CHEQUES "KEITH WALTERS")

40 A4 PAGES TO:

SHADOW DEMONS, c/o KEITH WALTERS, 39 KENT HOUSE LANE, BECKENHAM, KENT, B.R.3. 1.L.E.

## GORY COMIX

ISSUE #7

VIDEOGAMES, PAPER CUTS, BLOODMAIL, BEST OF THE 38's, LOADS OF GORY CARTOON STRIPS ETC...

\$4.00 PER ISSUE.

30 A5 PAGES TO:

J.G.P., PO BOX 989, LONDONDERRY, NH 03053, U.S.A.

## ROT

VOLUME 2

FAMOUS STIFFS, ATROCITY PIN-UPS, ED GEIN - A TRIBUTE, FACES OF DEATH, THE MORTICIAN BLUES, ETC....

50p PER ISSUE + AN A5 SAE.

12 A5 PAGES TO:

ROT, 31 TEMPLAR RD, BEESTON, NOTTS, N.G.9. 2.D.X.

## HEADPRESS

ISSUE #2

AMERICAN PSYCHO, FINNISH PORN, GUSSET GROANS, CONNOISSEUR VIDEO, MAN BEHIND THE SUN, CRAZY GUYS, ETC....

£3.50 PER ISSUE.

60 A4 PAGES TO:

HEADPRESS, PO BOX 160, STOCKPORT, CHESHIRE, S.K.1. 4.E.T.

## KILLING MOON

ISSUE #1

SAM RAIMI INTERVIEW - NEWS ON EVIL DEAD 3 + 4, JORG BUTTGEREIT INTERVIEW NEKRO II COMP, HONG KONG MOVIES, THE DEAD NEXT DOOR, EYE STABBING ON FILM.

£1.50 PER ISSUE.

32 A4 PAGES.

## KILLING MOON

ISSUE #2

BRUCE CAMPBELL AND GUY (BBFC) PHELPS INTERVIEWS, HONG KONG MOVIES, THE WICKER MAN, EXORCIST, FILMS OF ROMAN POLANSKI, TETSUO, AND MORE...

£1.50 PER ISSUE (PAYABLE TO "A. LOW") BOTH AVAILABLE FROM:

KILLING MOON, FLAT 2/7, 17 STEWART-VILLE ST, PARTICK, GLASGOW, G.11. 5.H.R.

## SUBTERRENE

ISSUE #8

FESTIVAL FOCUS, HONG KONG - NEW WAVE IN MOVIES, CUT V'S UNCUT - DON'T GO IN THE HOUSE, EVILSPEAK & DEAD + BURIED, REVIEWS ETC...

50p + POSTAGE, PER ISSUE.

30 A4 PAGES TO:

SUBTERRENE, c/o ANTHONY CAWOOD, 6 DALESIDE AVE, PUDSEY, LEEDS, L.S.28. 8.H.D.

## GRINDHOUSE

ISSUE #8

UNDYING LOVE, MANOS: THE HANDS OF FATE, THE SUCKLING, GUN CRAZY, BLOOD MONEY, THE ALIEN FACTOR, ETC....

\$10 PER ISSUE.

10 A4 PAGES TO:

GRINDHOUSE, c/o J ADLER, PO BOX 1370, NEW YORK, NY 10156, U.S.A.

## FRIGHTNITE 2 - THE FANZINE

ISSUE #1

FRIGHTNITE T-SHIRT OFFER, FRIGHTNITE 2 INFO, PHOTOS FROM #1, FILM REVIEWS, FESTIVAL REVIEWS, A COMPETITION ETC... FREE!

12 A5 PAGES TO:

FRIGHTNITE, 35 HILBERRY AVE, TUEBROOK LIVERPOOL, L.13. 7.E.S.

# Letters

Hi Steve,

Concerning the article on CENSORSHIP in Germany: The article was basically okay, except for some minor errors. Pornography is free in Germany, that's right. Child-porn is banned for good, as well as (and that was not mentioned in the article) animal sex and overly violent mixture of sex and cruelty. There is paragraph 184, which commands so called "violent pornography" to be banned, due to the fact that it hurts the dignity of mankind. The stated "B.P.S Report" lists several (approx 50 titles) pornography films that are banned in Germany as well, mostly films portraying the S+M scene. Usually these films are no big deal, just some tit bondage or occasional whippings, but made with the fact in mind that too cruel images are not to be published in Germany, kind of restrained (except for the occasionally funny but on the whole quite hard series of PAIN and SLAVE SEX, made in Germany but only sold underground and in Holland - of course). The B.P.S. report also lists a couple of banned books like BLACK MEDICINE, HOW TO KILL (only Vol 1+2) or the fascist EIDGENOSS, and also one single banned audiomediam, BOESE DNKELS - Der Nette Mann due to the fact that their lyrics are quite rightwing.

Also STREETGANG is just a German title, the film usually plays under its original title BING BANG GANG and was released in Holland as GUN GIRLS. (A pretty strange 1968 crime movie about a Bonnie + Clyde type gangster duo on a killing spree. Pretty dull but pretty sick sex and shootouts at the end).

The Turkish YAMYAMLAR is just Jess Franco's CANNIBALS in a Turkish version.

DAWN OF THE DEAD was recently republished (around the same time they banned the old version - but only the old version!) in a severely cut version, running around 105 min. It's basically the European version without all the gore, they even cut the headshots etc... The English version has more gore in it...

THE BEYOND is banned alright, but only the old version, not the rerelease that you pictured on page 26. This version, released under its original german title UEBER DEM JENSEITS (Above the Beyond) is a strong cut version and still available freely. The original banned video went under GEISTERSTADT DER ZOMBIES (Ghostcity of the Living Dead how's that for confusion!) and is fully uncut, full beautiful scope and with full-colour pre-credit sequence (unlike all other releases as far as I know worldwide, as they are tinted sepia).

Here is some information about BLUT THEATER: originally published in Germany as BLOOD THEATRE with an '18' certificate this. It was originally called THE MEAT EATER and was made in the U.S 1978/9. The sell thru version is rated 16 and seems to be cut, as this company is notorious for cutting down films to 72 minutes running time (for whatever reason, maybe they bought a stock of 72 min cassettes from Taiwan or something). MEAT EATER listed for example in GOLDEN MOVIE RETRIEVER 1991 with a running time of 84 min (NTSC/Cinema running time that is). So, sorry Richard Griffiths, no undiscovered classic.

GRAF HAUFEN, BERLIN

Hi Haufen,

A long letter, but very informative stuff, thanks a lot.

Dear Steve,

I've been a fan of ITF since issue #1 and I always look forward to scouring the shelves of my local comics store for the latest mag, but unfortunately I feel the quality of ITF is beginning to go down hill.

Your reviews are becoming much to mainstream; "Edward Scissorhands", "Terry Pratchett" and "Terminator 2"? I thought I was reading "FEAR" for a minute there. Please keep your reviews more "underground" i.e. "classic" gore (like "Les Raisins De La Mort") or new stuff which won't get a U.K. release.

I also dislike the "Jigsaw Man" comic strip. It's unoriginal, boring and very unfunny. A total waste of space.

As are the centre-spread posters. Although the "Texas Chainsaw Massacre" poster in #7 worked well in the 3 colour format, all the other efforts have looked a bit shit. And 3 pages of Chinese film reviews! Please don't make this a regular feature. I mean I like the occasional Chinese actioner as much as the next gorehound but I think you're getting a little carried away here.

I want "IN THE FLESH" to remain the foremost fanzine devoted to hardcore splatter (both past and present) not a copy of "Eastern Heroes".

But it's not all bad news. I loved the Richard Griffiths piece and also the Nathan Schiff interview and reviews. More soon please. "The A-Z of Nasties" is still my favourite part of the mag; the "Frozen Scream" review made me roll up....

MARK LAWRENCE, ESSEX.

Hi Mark,

Thanks for your letter, any criticism is of course welcome. As for your points here goes: O.K. so I reviewed some mainstream stuff, but for the "Terminator 2" and "Edward Scissorhands" reviews there was more than 4 obscure ones each, including the Nathan Schiff films which you liked. Also there are some mainstream stuff that has to be covered, if only to give a slapping where there's been nothing but unjustified praise, or praise where none has been given before. Is Terry Pratchett mainstream? I've never read any of his stuff.

The "Jigsaw Man" is here to stay as your opinion is definitely in the minority, the same goes for the Chinese films, in a big way. Most letters ask for it to be enlarged, so for this issue it has, sorry Mark! As for the poster, well, ditto! They are a FREE feature that most people seem to like, O.K. so not everyone has been a winner, but you don't look a gift-horse in the mouth do you.

Don't worry IN THE FLESH will never go mainstream, I'm not going to avoid covering a film that I think is worth the space, just because it's in the film chart though. A bit of everything interesting that's my aim.

## ANY OLD CRAP CONT'D

### WANTED

COLOUR COPIES OF THE FOLLOWING VIDEO COVERS: BLOODBEAT (REPLAY VIDEO), BLOOD DEVILS (APPLE VIDEO), PROPHECY (CIC VIDEO).

CAN ANYONE HELP? WRITE TO:

MARK WRIGHT, 39 MINSTER ROAD, GODALMING, SURREY, G.U.7. 1.S.P.

### WANTED

JESS FRANCO FILMS, BUNUEL'S BELLE DE JOUR, BLAXPLOITATION, W.I.P., RUSS MEYER, TRASH, SLEAZE. ORIGINAL OR COPY.

CONTACT:

PETER, 117 ROCKINGHAM ROAD, CORBY, NORTHANTS, N.N.17. 1.J.W.

### WANTED

FOR SALE OR SWAPS, ALL CREEPY EERIE, VAMPIRELLA, MONSTER MAGS, AURORA MODELS, ANY OLD MAGS, SOUND OR SILENT SUPER 8 HORROR, SCI-FI MOVIES. STATE PRICES BUT DON'T MAKE THEM RIDICULOUS WILL SWAP FILMS FOR THEM ETC...

SEND LISTS TO:

STEPHEN SCANLAN, 25 CLYDE ST, GRANGEMOUTH, SCOTLAND, F.K.3. 8.E.U. (0324) 473954. ALSO WANTED OLD MOVIE POSTERS FROM HAMMER TO FULCI.

### WANTED

"NOSFERATU" (1922), "TENTACLES" (1977) + A JOHN WOO FILMOGRAPHY.

WRITE TO:

CRAIG WILLIAMS, FLAT 3, 2 WOODLAND RD, NEWPORT, GWENT, N.P.9. 8.L.S.

### WANTED

TODD HAYNE'S "KAREN CARPENTER SUPERSTAR", JOHN WOOD'S "A BETTER TOMORROW 1 + 2", "BULLET IN THE HEAD", AND ANY OTHER ORIENTAL ACTION FLICKS WITH MULTIPLE SQUIB WOUNDS.

CONTACT:

JONATHAN SWIFT, 24 CHURCHILL, IRONBRIDGE, TELFORD, SHROPSHIRE, T.F.8. 7.P.Z.

### WANTED

AUDIO COPY OF PROMO FOR "SCANNERS" - GOOD PRICE PAID.

DETAILS TO:

G. MARTIN, 3 EARLE ST, PARK GROVE, YORK, Y.O.3. 7.L.J.

### WANTED

GORE FILMS TO SWAP AND BUILD UP COLLECTION. ALSO COLOUR PHOTOCOPIES OF COVERS FOR "FUNHOUSE" & "DRILLER KILLER".

TEL: OLIVER (0633) 290250

# A GENERAL IN THE ARMY OF DARKNESS

## GREG NICOTERO INTERVIEWED BY GRAHAM RAE - PART 1

Well, I'll bet there isn't a single IN THE FLESH reader out there who hasn't seen a film involving the F.X. work of K.N.B., Hollywood's hottest "new" F.X. house. From low budget direct-to-video fare like "INTRUDER" and "NIGHTWISH" to Hollywood epics like "DANCES WITH WOLVES" and "MISERY" to (most recently) Wes Craven's new shocker "THE PEOPLE UNDER THE STAIRS", K.N.B. (who as you probably also will know, derive their name from the initials of the surnames of the three founding members - Robert Kurtzman, Greg Nicotero and Howard Berger) have done it all and more. And all this in a scant three years! Here I.T.F. talks to the 'N' in K.N.B., F.X. artist Greg Nicotero. From Bainsford in Falkirk to Chatsworth, California... not far by phone but fucking expensive...

Q: WELL, I SUPPOSE THE FIRST QUESTION I HAVE TO ASK YOU IS ABOUT THE BUFFALO YOU CONSTRUCTED FOR "DANCES WITH WOLVES"?

A: Well they weren't real, that's for sure. We ended up constructing 24 skinned duplicates because they obviously didn't want to kill any real animals during the making of the film, we also made three that were mechanical: there's a scene where Kevin Costner rides up on his horse and shoots a buffalo who is about ready to stampede over a little Indian boy. Then Kevin shoots it again and cuts out its liver and eats it. So that was all fake buffalo.

Q: DID YOU HAVE ANYBODY THINKING THAT THEY WERE REAL BUFFALO?

A: Oh yeah, even the buffalo thought they were real buffalo! I happen to have pictures of one of the buffalo walking up to it 'cause they had a couple that were trained buffalos and they walked up and sniffed them a few times. I think they wanted to have sex with them or something. We were like "hey, it's not real, it's just a fake buffalo, don't try to have sex with it!"

Q: DID THE BUFFALOS HAVE GENITALS THEN? (Typical Graham Rae question...ED!)

A: No they didn't!

Q: YOU ACTUALLY SEE SOME OF K.N.B.'S F.X. WORK TURN UP IN SOME PRETTY STRANGE SHIT, LIKE THAT DIRECT-TO-VIDEO FILM "NIGHTWISH". HOW DID YOU GET INVOLVED WITH THAT?

A: Oh, that was, like, our second film. Y'know we did "INTRUDER" and then from "INTRUDER" we went right into "NIGHTWISH". It was just the kind of thing where they had a couple of F.X. to do and they really didn't have a lot of money, so they ended up calling us, and at that point we were still little tykes with big imaginations and a lot of enthusiasm. Not that we don't still have that! Actually... did you see the movie?

Q: YES, I SAW IT... I LIKED THE F.X. BUT THE PLOT WAS COMPLETELY INCOMPREHENSIBLE.

A: Yeah it made no sense, I mean the guy was just trying to make a real strange and creepy movie and it didn't really succeed. I mean the whole plot is just meant to be that they're experimenting in certain desert areas where the magnetic field is different so they're assuming that UFO's have landed there. So what happens is they go to this house and start conducting these tests and all those little bugs and creepy crawly things that are crawling around are supposed to be alien intelligence manifested and there's one scene where the girl finds all these bodies cocooned into the wall that have these embryos crawling in them and one of the bodies was actually a cast of me. So that was kinda fun, building a fake body of myself.

Q: WHAT ABOUT THE NEW "FANGORIA" VAMPIRE FILM - YOU'VE BEEN DOING SOME WORK ON THAT I BELIEVE?

A: Yeah, we actually did three movies for "Fangoria" last year. One of them was called "MINDWARP" and that starred Bruce Campbell and Angus Scrimm. It was kind of a futuristic science-fiction film where most of the people who have survived this war live in protected areas and one woman gets banished into this type of winter wasteland where Bruce Campbell finds her and she ends up fighting with Bruce against a race of cannibalistic mutants. They didn't want to go real crazy with it, and I think a lot of people were comparing it to an ultra-low budget "TOTAL RECALL". They didn't have a lot of money or time so they just did whatever they could do in the time period and whipped up a couple of things. So there's not a lot of F.X. in it but that was the first picture in our three-picture deal; our second film was called "CHILDREN OF THE NIGHT" which is a vampire film that Tony Randel directed. Tony also directed "HELLRAISER II" and he's getting ready to direct "AMITYVILLE 5". We designed the lead vampire and it was a real interesting process for us because we got a chance to go from beginning to end. I got a chance to sit in on the casting sessions and talk to all the actors that they were thinking about casting so that they would be able to get a person that would be really good in the make-up. I mean, a lot of the time you have a really cool monster, but if the actor can't bring the thing to life, why bother? They ended up picking out a





guy named Dave Sawyer, who worked really, really well; we did a vampire make-up on him and a whole bunch of prosthetics for the townspeople. It's very much like "SALEMS LOT".

Q: SO WHAT'S THE THIRD FILM CALLED?  
A: The third was called "SEVERED TIES", and it's about this young scientist who develops this serum that regenerates body tissue. His evil mother and step-father try to steal the serum and in the process he gets his arm chopped off, so he injects himself and his arm grows back, but unfortunately it tears out of his socket and it has a tail growing out of it, like a little living arm of its own that runs around tearing people's heads off and strangling them with its tail - stuff like that. It's a real off-beat, tongue-in-cheek horror movie which was quite a bit of fun - the F.X. we did were these weird arm gags. So those were the 3 "Fango" movies we did. I just saw "SEVERED TIES" actually and it was pretty good, but I'm still waiting for somebody to make a good old-fashioned horror movie again instead of "oh let's just throw some humour in because we're not really sure what to do".

Q: YEAH, I WOULD AGREE. WAS TONY RANDEL A GOOD DIRECTOR TO WORK FOR?

A: Yeah, he was. He's got a really artistic side to him - I mean there's a lot of filmmakers that are filmmakers because they love the mechanics of filmmaking and there's a lot that just, y'know, like working with actors, but Tony has a real artistic flair to him which I really like a lot. We're going to be working with him on "AMITYVILLE 5" which we start up probably tomorrow (October 1st 1991). He was supposed to direct "HELLRAISER III" but there were some contractual problems or something.

Q: WASN'T SCOTT SPIEGEL OFFERED "AMITYVILLE 5", BUT TURNED IT DOWN?

A: Yes, he had just finished work on "THE NUTTY NUT" and they asked him if he wanted to direct that but he said no.

Q: THERE WAS A BIT OF STUDIO POLITICS THERE WITH HIM (SPIEGEL) GETTING CANNED FROM "THE NUTTY NUT" WASN'T THERE?

A: Aw, Fuck! I'll tell you, I could go on for hours about "THE NUTTY NUT" and what a fuckin' nightmare that movie was. The producers were really just not supportive of Scott at all.

Q: I'VE HEARD THAT THE FOOTAGE ADAM RIFKIN SHOT ON THE FILM WAS REALLY BAD IN COMPARISON TO SCOTT'S STUFF?

A: Yeah...I haven't seen it yet - I'm supposed to see it tomorrow night, actually, I think, but it was a really disappointing film for me especially because I had gotten involved with the film because of Scott. But once they ended up firing Scott I was contractually obligated to finish the film and couldn't get out of it, so I was stuck on it. I was shooting second unit too, but it all ended up being a real nightmare.

Q: I TAKE IT YOU'RE STILL FRIENDS WITH SCOTT, THOUGH?

A: Oh yeah, I know he understood. I mean, I wanted to quit, to get off the film, but I couldn't.

Q: AND SO... I WOULD TAKE IT YOU WEREN'T PAID TOO MUCH FOR THE "FANGORIA" FILMS - DID YOU JUST DO THEM OUT OF A SENSE OF LOYALTY TO THEM FOR ALL THE COVERAGE THEY'D GIVEN YOU IN THE PAST?

A: Yeah, well, they actually had a little bit of money, but we like doing those kind of films. Sometimes it's nice to do big films like "MISERY" and "DANCES WITH WOLVES" but other times you get to be a lot more creative on smaller films - the less money they have for a film the more creative they are forced to be, especially with "ARMY OF DARKNESS" and "CHILDREN OF THE NIGHT". We were able to come up with some pretty strange ideas and some strange stuff simply because they didn't have enough money to simply solve problems, you have to be kinda creative about it.

Q: ARE ALL THREE "FANGORIA" FILMS 'R'- RATED?

A: Yes. You figure with "Fangoria" that the movies are going to be pretty gruelling and not pulling punches because that magazine always talks about uncensored films and all that stuff, but the films they ended

up making kind of surprised me a little bit because I figured they would make some stuff that was really straight-ahead knock-em sock-em horror stuff. But they didn't do that at all, actually - the movies were pretty standard and there wasn't anything interesting about them.

Q: THAT'S WHAT I THOUGHT, THAT IT WAS KIND OF HYPOCRITICAL - THEY'RE ALWAYS GOING ON ABOUT THE FACT THAT THERE AREN'T ENOUGH GORY FILMS BEING MADE AND THEN THEY GO AND MAKE 'R'-RATED FILMS THEMSELVES!

A: Well, there were a lot of choices that they made. I mean, I read all of the scripts that they had and I said to myself "this does not sound like the kind of film that "Fangoria" would make". I would think that they would be much more into something like a gorier version of "SILENCE OF THE LAMBS".

Q: OF COURSE, YOUR LATEST PROJECT WAS THE THIRD "EVIL DEAD" FILM "ARMY OF DARKNESS". WHAT SORT OF F.X. DID YOU PROVIDE ON THAT?

A: OH! (laughs) We just finished that show about two weeks ago, and we were on it for almost eight months. It was definitely the best show we've ever done, both artistically and creatively, basically because we have already had a really good working relationship with Sam Raimi since "EVIL DEAD II", so getting to be the boss on "EVIL DEAD III" was amazing. Sam was always interested in our input, so we basically ended up building the movie's entire "army of darkness" - we made fifteen skeleton puppets that could sword-fight and march and talk and stab. Plus, we had 150 rotted corpse background suits so that you could do one shot of this desolate landscape with 150 people and 10 skeletons in the foreground and it literally looked like an army. The last forty minutes of the film is going to be shots of all our F.X. It was really gruelling - long hours because they were shooting all night exteriors and Sam is so visual that he wants to see something in every single shot - y'know, if we made 10 puppets he wants to see 10 puppets in every shot because he wants to give everything a really big scope. It's going to be an incredible movie - from the footage that I've seen, every shot is just stunning.

Q: THERE HAVE BEEN A LOT OF TALES OF ELABORATE F.X. SEQUENCES A LA RAY HARRYHAUSEN. ARE THE HARRYHAUSEN/SINBAD FILMS AN INSPIRATION FOR SAM OR YOURSELVES?

A: Definitely - the whole last forty minutes is the whole skeleton fight sequence from "JASON AND THE ARGONAUTS". We even made a couple of our skeletons to look like Harryhausen skeletons, with the evil looking brow and sort of demonic looking just as a little tribute. When I describe "ARMY OF DARKNESS" to people I describe it to them as "JASON AND THE ARGONAUTS" meets Sam Raimi. There's a lot of stop-motion stuff too - it's going to be a lot of fun.

Well that's it for this issue, in the next we'll hear more about "ARMY OF DARKNESS", "Hustler" magazine, Adam Rifkin, "GUINEA PIG" and lots more...



# BLACKOUT

Robert prayed that this time he would not wake up again, for death to come and take him now was all he wanted. He felt it was the only way in which to end the madness. Everything had been perfect until the early hours of that same day, that was when his whole perception of things began to change. Now it was night, and as he sat in the cold dark garden, the soft grey light of the moon was shining down on the large hacksaw, which was poised, ready to be drawn. He had already dragged its teeth across his skin to make a niche for the blade to fit into, but he was beginning to feel unsure and his grip on the handle tightened. In one last desperate attempt to cling onto his life and his sanity, he tried to focus his mind on what had happened during the course of the day, in the hope of finding a reason, an answer, or another way out of it all.

It was earlier in the day when he was staring blindly into the intricate pattern of his bedroom curtains, not having realised that yet again he had lost track of the time. It was slowly approaching 4 a.m. His lifestyle over the last three months had seen very little change. Night after night he'd been listening to music or watching late night television well into the early hours, and now he'd grown so accustomed to this that no matter how hard he tried he couldn't get back into a normal daily routine. Living alone, without a job and very few friends didn't seem to bother him, it just meant that he had more time to himself, more time to do the things that HE wanted to do.

He switched off the television and was plunged into the dark early morning silence. The sky outside was beginning to change, he knew that it wouldn't be long before the street lights switched off and the crimson shadowless haze of the sunrise replaced their neon glow. He parted the curtains and looked out into the street. A layer of sparkling silver frost clung to every available surface. That was when the first attack occurred. The : : palpitations came first, followed by a trembling sensation in every part of his body. Robert had never had this happen to him before, his whole body quivered. Shocked, he sat down immediately, and as soon as he lay back in the chair the feelings disappeared leaving him completely exhausted. Before he knew it, he blacked out.

After what seemed like only minutes, he opened his eyes. He hadn't moved an inch during his sleep and was surprised to see that it was 2.30 in the afternoon. The curtains were still pulled and the daylight blasted in behind them. Robert leaned forward and for a moment it felt like his legs just didn't want to move, as if something inside him didn't want them to, but the feeling quickly disappeared and he thought nothing more of it. He went into the kitchen to make a cup of coffee. While waiting for the kettle to boil, he opened the curtains and went to see if there was any mail. A loud smashing sound came from the kitchen,

it sounded as though something had been hurled through one of the windows. He rushed back to the kitchen. For some strange reason he must have placed the coffee jar on the lighted stove where the kettle should have been, and there was glass and coffee everywhere. As he cleared it up he noticed there was milk and sugar all over the bench top, and in amongst it was an upturned coffee mug. He could have sworn that he hadn't done any of it. Turning off the stove he suddenly felt his whole body begin to tremble once more. Staggering into the living room he slumped down into a chair. The trembling eased off and once again he was left with a feeling of extreme exhaustion. His head fell over to one side, and before closing his eyes he saw that the curtains had been torn down rather than opened.

Time passed and Robert woke up. Four hours had gone by and it was now 6.30 in the evening. Outside the sky had already begun to surrender its daylight. He sat still for a moment before attempting to stand up. From where he sat, he could see the coffee jar scattered across the kitchen floor. Taking a deep breath, he walked across the kitchen, and steadying himself in the doorframe he turned on the light. His mouth tasted foul, he hadn't eaten in ages, he tried to remember just what and when his last meal had been, but he couldn't. His thoughts were so mixed up and it seemed that the more he tried to rationalise about things, the harder it was to put it all into perspective. Suddenly and without warning it was as if every thought was instantly erased from his mind and a feeling of unrelenting hunger churned in him. Like a madman he opened the food cupboard and searched for something edible amongst the boxes and tins. Even though the cupboard was full of the food he normally ate, none of it seemed appetising. On top of the cooker was the remains of a meal he had eaten the day before, even the thought of this made him feel nauseous. Hunger burned inside him, his tongue was layered with thick foul tasting mucus, the urge to eat was relentlessly overpowering. He slammed the cupboard door in frustration and collapsed in a heap on the floor.

Three hours passed and at 9.30 he opened his eyes. Tins and boxes of food were strewn all over the place, and the shelves inside the cupboard had been smashed to pieces. It looked as though some wild animal had been let loose in the house and Robert couldn't remember doing any of it. Once more the palpitations returned and his limbs shook violently the feeling of ravenous hunger was much stronger than before. Thinking that fresh food could feed the insane hunger, his attention was drawn to the fridge on the opposite side of the room. Clambering across the floor on all fours, he stumbled towards it. The fridge door swung open, the glass rattle from the milk bottles in its frame rang out as it clashes against the adjoining cupboard. Straight away

# FICTION

he noticed a steak lying in a container on the fridge floor and his hands moved instinctively towards it. As he lifted it out of the fridge some of the blood filled water from the bottom of the container fell onto the floor. His mouth watered, yet his stomach turned. The fact that the meat was raw didn't seem to bother him, something inside was telling him that it was the right thing to do. He thought he could feel another trembling attack coming on. His mouth was now drooling at the sight of the meat on the table. Picking up the carving knife, he ran its cutting edge through the deep dark flesh until a bite sized piece fell to one side. As quick as lightning and as violent as ever the shaking fit returned. The knife fell out of his hand and flew across the table. Robert's shaking knocked the steak onto the floor, he cursed himself as he searched the table top for the smaller piece of meat. When he found it, it was wet and slippery and his shaking limbs made it impossible for him to pick it up. He could feel himself sliding into another blackout, yet at the same time his thoughts demanded him to eat the chunk of meat. His legs gave way and he fell outstretched across the table. With his head to one side he slid his right hand towards the meat and guided it into his mouth. He hardly had the strength to hold it between his teeth, let alone chew it, but the demands in his head were so strong he had to. Finally, just as he swallowed, his limbs turned to lead and he blacked out.

It was now 11.00 p.m. and a cold breeze from the gap at the bottom of the back door blew into the kitchen and across Robert's face. He opened his eyes. As he sat up, the dried congealed blood on his face and lips reminded him of the meat he had eaten. He moved his tongue and found a piece still half chewed in his mouth, it tasted awful but he swallowed it. Looking around for the rest of the joint, all he could find was an empty container, a knife on the floor, and a lot of blood, especially on him. He remembered that before he blacked out, his left arm had become jammed under his body weight, between him and the table top, and he was still in the same position. He sat up, his left hand felt numb as he peeled it back from the blooded material. What he saw made him retch. There had never been a steak in the fridge, only an empty container. The outer edge of his palm had been cut away to the bone, and the flesh now in his stomach was his own. He leaned against the wall in shock, but then within a matter of seconds, his whole perception of what he'd done changed. It was as though someone or something was gaining control over his thoughts and actions from within. Every one of his feelings, sensations and instincts were mutating rapidly, and he knew that it wouldn't be long before whatever it was took him over completely.

There was absolutely no pain from the

gaping wound in his hand and still the need for more of his own flesh burned continuously. He knew he was losing control, if he could fight off the insane hunger long enough he assumed he would black out again. Seconds seemed to last forever, and the solitude of the dark shadowy room painted such a desperate lonely picture in his mind. He couldn't hold back any longer, he was just too weak to fight off the unspeakable demands, his mind was on a course of its own. The thought of eating his own flesh was no longer a perverted and obscene nightmare, but a pleasurable and worthwhile proposition. He screamed at himself not to think such things but it was useless. His unbalanced thoughts suggested that a finger taken from his left hand would satisfy the immediate need. The cutlery draw rattled as it opened, Robert couldn't stop what he was doing. In amongst the forks, spoons and other utensils, lay an immaculate set of shining stainless steel steak knives. He took out the largest one and placed his left hand on the table. Resting the blade on the skin around the knuckle, he leaned forward heavily on the handle until the pressure amputated his finger. The sound of the blade as it jerked through the bone and into the wooden table top put a smile on his face. He chewed ravenously on the finger

before being thrown once again into another spasm of unadulterated fury. Somehow he managed to stagger into the living room and onto one of the armchairs. He was still holding onto the knife, he had tried to let go of it but the seizures had tightened his grip on the handle. The long blade had wedged itself firmly between his thigh and the armrest, and as his leg jerked it gradually began to work its way into the muscle. There was no pain, only the feel of the cold steel penetrating his warm flesh. His back arched upwards as if in an electric shock before relaxing once more into another blackout. Robert shivered and leaned forward. It was now ten minutes to midnight. The gaping wounds on his left hand and thigh, having bled heavily began to turn pale. The hunger for his flesh was still ever present, and still uncontrollable. He clawed and dug into the jagged wound on his thigh, licking his fingers clean. By then he was way out of control, all he wanted to do was to end it all, but every time he thought of death and dying his mind was diverted by the madness. It was becoming impossible to hold on to any of his own thoughts and each time a blackout occurred the madness strengthened. Robert knew that he had to act there and then before it was too late, he was sure that after the next blackout

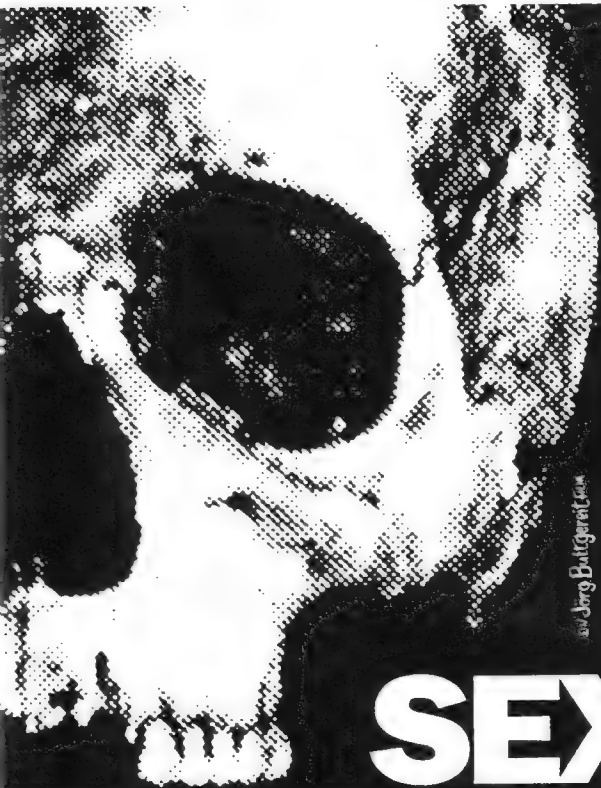
what little self control he had left would be gone.

Any thought of suicide was instantly erased from his mind, whatever was inside him wanted him alive. The hunger was at its height and it demanded more. He thought of a solution but kept it at the back of his mind. He opened the back door, and walked down to the shed at the bottom of the garden. His desperate gaze fell upon the toolbox.

After thinking it through he knew there was just no other way. The sky was clear, the breeze was cool, and sitting upright on the lawn his body began to tremble. Another blackout was on its way, he had to do it now or suffer the consequences. The blade sat resting in its self made groove. Robert took a deep breath and moved the saw furiously across his chest, back and forth, cutting through flesh and bone. It didn't take long, he dropped the saw and plunged his hand into the opening. Grabbing hold of his pounding heart, he tore it from his chest. It's steaming mass fell onto his lap, if the madness wanted more of his flesh it could have it!

The shaking in his limbs died down. He fell back onto the cool, wet, blood soaked lawn and closed his eyes, he hoped, for the last time.

(STEVE BELL)



by Jörg Buttgerleits

Are you dead?  
Then submit to the dark desires of Monika M.

## NEKROMANTIK2

**NEKROMANTIK2: Initially seized by authorities in Munich and still currently swamped by controversy and confiscation throughout Europe, Jörg Buttgerleits epic incursion into the realm of the forbidden is here available NOW in the UK. This edition is uncut, subtitled and comes complete with full colour original German sleeve. Now you decide...**



ESSA FILM

JELINSKI PRODUCTIONS

BARNETSTR. 17

D-1000 BERLIN 49

GERMANY

For ordering information contact Jelinski Productions (Berlin). Your films will be sent from London. Still available NEKROMANTIK and DER TODESKING. All films original PAL VHS. Essa Film Distribution is an official outlet of Jelinski Productions.

# SEX.DEATH

# CENSORSHIT

around the world



## AUSTRALIA

BY ROD WILLIAMS

G'day there!

Well, Australia certainly has its share of censorshit problems, but they are pitifully insignificant when compared to the situations in some European countries (all of which I thought of as being very liberal) such as West Germany. Man, you people are being fucked-over in a big way. Sweden I hear, also has similarly offensive laws.

Overall, I think Australia has things a fraction better than the U.S. and much better than the U.K. (sorry Steve!)

Some history first: up until the early 1970's Australia had been the laughing stock of the film world. Many of the brainwipes that held the position of Chief Censor, like Methodist Laypreacher Creswell O'Reilly, held savage biases against anything blasphemous or insanitary. Movies were banned for ludicrous trivialities; some were pro-communism, racial interbreeding, scenes of dirty American linen being washed (!?) and the ever popular "it's not in the public's best interest". A new censor was appointed in the 1940's, and he, unlike O'Reilly, was of the opinion that horror films appealed only to the "moronic". From then up until

1971 virtually all horror films were banned.

What happened in 1971? The 'R' certificate was introduced, therefore allowing the many, now popular, adult orientated films to be released. The 'X' rating appeared soon after.

Today the film and literature Censorshit Board consists of seven people, headed by John Dickie as the chief censor. Their ages are 50, 40, 51, 40, 46, 28 and 36. Three are male, four are female (the last four ages in the list). Also, there's a Film and Literature Board of Review to handle appeals made against board classifications. (SILENCE OF THE LAMBS was reduced from an 'R' to a 'M' this way). Generally speaking, the board have been fairly objective towards horror in the past. Their guidelines for classification are unambiguous, and then see themselves as a ratings board, rather than a censorshit board, which means they don't do any censoring. This decision is left up to the distributor.

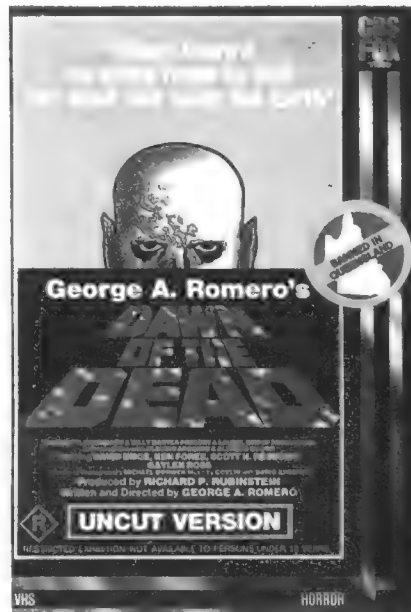
Material that won't be classified includes: child porn, bestiality, "offensive fetishes", detailed extreme violence or cruelty, sexual violence and encouragement or instruction of crime. This shit becomes unclassified and is effectively banned. Distribution, importation or possession of unclassified films or books can get you a fine and/or jail time (I speak from experience!)

A few of the horror films still banned are:

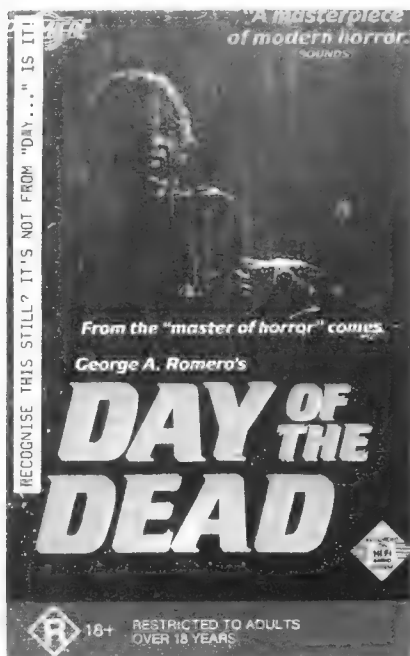
TEXAS CHAINSAW MASSACRE II  
NEW YORK RIPPER  
THOU SHALT NOT KILL...EXCEPT!  
LAST HOUSE ON THE LEFT  
SALO: 120 DAYS OF SODOM  
COLOUR ME BLOOD RED

One good aspect of Oz censorshit is the chance of a banned film eventually being released. DAY OF THE DEAD was banned in 1985, but three years later it was released totally uncut with an 'R' rating. Pretty impressive huh? The same thing happened with TEXAS CHAINSAW MASSACRE and DEATH TRAP, THE HONEYMOON KILLERS and BEYOND THE VALLEY OF THE DOLLS (the video release has one scene cut). Of course we are hoping TEXAS CHAINSAW MASSACRE II and the others will be classified... but I don't want to wait 20 bloody years!

BAD TASTE was originally banned, so now we have a cut version in circulation. MEET THE FEEBLES got an 'M' rating uncut. Dario Argento has been lucky here; only INFERNO might have cuts, although BIRD WITH THE CRYSTAL PLUMAGE and FOUR FLIES ON



GREY VELVET haven't been released (I doubt they're banned). None of Lucio Fulci's gore epics are uncut on video, which is a shame because they could get through with an 'R' rating uncut nowadays. Interestingly, all the gore in ZOMBIE 2 is in ZOMBIETHON (1989), with an 'R' rating. NIGHT OF THE LIVING DEAD, MARTIN, DAWN OF THE DEAD (127 mins) and DAY OF THE DEAD are all uncut, so Romero has done well here. Not many of Jess Franco's stuff is around, which is more due to its obscurity than anything. Only the first two of H.G. Lewis' gore films are on video (2000 MANIACS and BLOODFEAST). With the exception of VIDEODROME and THE BRUOD, David Cronenberg has been treated kindly (DEAD RINGERS picked up an 'M'). Virtually all of the miscellaneous Italian cannibal, zombie, Nazi movies are either heavily cut or just remain unreleased. HELLRAISER was passed uncut, but HELLRAISER II: HELLBOUND is missing a few minutes. It does have more than the American 'R' rated version though. A selection of our best uncut choices will be listed at the end of this article. The Australian states have the power to over-ride the board's decisions



with their own boards of review. Up until last year (1990) Queensland, my home state, was the worst. DAY OF THE DEAD, NEAR DARK, ELM STREET III, LAST TEMPTATION OF CHRIST, IT'S ALIVE III, HELLBOUND, OPERA and many others were banned. 'X' rated porn films are also illegal in all but 2 states (you can get them through mail order). That's about it. It doesn't look like films already released will be banned (like Germany) but unclassified films are illegal (unlike the U.S.) which makes importation through customs tricky. My copies of ZOMBIE 90, NEKROMANTIK etc are going to the censors in Sydney, because customs searched my house after I tried to import a copy of the fanzine BOILED ANGEL. Hey, maybe NEKROMANTIK and the others will just get 'R' ratings... shit, I fucking hope so!

UNCUT ON OZ VIDEO:  
NIGHTMARE (IN A DAMAGED BRAIN)  
PIECES  
STREET TRASH  
REANIMATOR  
OPERA (UNCUT gore)  
TENEBRAE  
SUSPIRIA  
CREEPERS  
DAWN OF THE DEAD  
DAY OF THE DEAD  
I SPIT ON YOUR GRAVE  
BLOOD SUCKING FREAKS  
FROM BEYOND  
EVIL DEAD  
EVIL DEAD II  
HELLRAISER  
NIGHTBREED  
HARDWARE  
THE KILLER  
SANTA SANGRE  
NEAR DARK  
OUT FOR JUSTICE  
TOTAL RECALL  
TERMINATOR II  
BASKET CASE

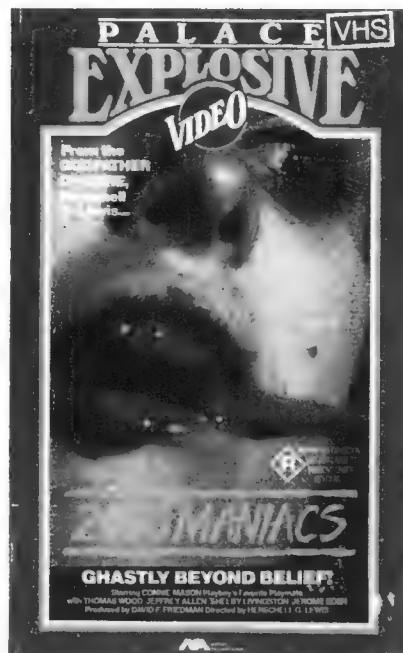
BASKET CASE II  
BRAIN DAMAGE  
TEXAS CHAINSAW MASSACRE  
BLOODY MOON (FRANCO)  
FACELESS ( " " )  
COMBAT SHOCK  
NIGHT OF THE ZOMBIES (...CREEPING  
GOOD FELLAS  
ANGEL HEART  
A BLADE IN THE DARK  
FLESH FOR FRANKENSTEIN  
MOTHERS DAY (very rare!)  
DEMONS  
DEMONS II  
ROBOCOP  
THE THING (1982)  
BLOODFEAST  
2000 MANIACS  
KILLING OF AMERICA  
SCREAM GREATS I: TOM SAVINI

One more point: 'R' rated films are sometimes cut to an 'M' rating for cinema releases, but almost always go to video uncut with an 'R', unlike in the U.K.

THE RATINGS  
G = General  
PG = Parental Guidance recommended  
M = Mature, recommended for 15 + over  
R + X = Restricted to 18 + over

Together with the ratings symbol is a description of the movies contents, eg COURSE LANGUAGE, GRAPHIC VIOLENCE, DRUG USE, SEX SCENES, HORROR, IMPACTFUL VIOLENCE, ANTI SOCIAL CONCEPTS etc....

By the way CLOCKWORK ORANGE has never been released on video in Australia, so don't even ask!



INSIDE OF DOUBLE SIDED COVER

## At last it's out! *Blood and Black Lace* 2

Dario Argento interviewed, Samuel Z Arkoff on Mario Bava, Michele Soavi — full profile and filmography, Mariano (CARUNCULA) Bano speaks, LA SETTA, TWO EVIL EYES, THE CHURCH, and more!!

Send £3.50 inc P&P  
(payable to "A Featherstone") to:  
**Featherstone Productions, P.O. 1689,  
Bishop Stortford, Herts., CM23 5BW.**

# REAL LIFE HORROR

## RICHARD RAMIREZ THE NIGHT STALKER

For two years a sadistic killer prowled the suburbs of Los Angeles, entering homes in the dead of night. Men were shot while they slept, women were raped, tortured and mutilated.

Richard "Ricky" Ramirez was born in El Paso, Texas on the 28th February 1960. By an early age he was known as Ricky Klepta (Ricky the thief). The police first caught up with him in 1979 for possessing marijuana. He was arrested three more times for the same offence, but was only convicted in 1982 when he was given a fifty day suspended sentence and fined \$115. He was put on three year probation and soon afterwards left El Paso never to return. He moved to California and underwent a dramatic change when he started injecting cocaine and taking an interest in Satanism. In 1983 Ramirez was jailed for nearly five months for stealing a car, he was then convicted on a second auto theft charge the following year and served thirty six days in Los Angeles county jail. Perhaps he spent his sentence plotting his revenge on society for "The Night Stalker" murders began soon after his release.

On the 26th March 1985 Ramirez carried out his most gruesome and savage atrocity. The victims were an Italian American couple - Vincent and Maxine Zazzara. On the morning of the 26th March their son Peter went round to visit and let himself into the house. He was met with a scene straight out of a horror film. Both of his parents were dead, his father's clothed body was lying on a sofa in the study and in the bedroom, lying on the bed was the naked body of his mother. They had both been shot at point-blank range and would have died instantly. The crime was sickening, but what really disgusted the detectives called to the scene was the way Maxine Zazzara's body had been mutilated after she was dead. Ramirez had repeatedly stabbed her, leaving a large ragged "T" shaped wound and, most unexplicably, had gouged out her eyes. No trace of them was ever found. He had also repeatedly plunged a knife through her left breast. There were also injuries to her neck, face, abdomen and pubic area.

Ramirez embarked on another orgy of violence between May and June. This time his victims were two elderly women aged 83 and 80. On the morning of the 1st June their gardener found one of the sisters alive but barely conscious, lying in a pool of blood



on her bedroom floor. In the other room was her younger sister lying on her bed in a coma. There was a puncture wound over one ear. A blood-stained hammer was lying on the dressing table. As with the Zazzara killings the victims homes had been ransacked, there were also some sinister clues. Ramirez had left an inverted pentagram, drawn in lipstick on one of the women's thighs. A second pentagram was scrawled in lipstick on the bedroom wall. Detectives who were investigating the crimes were shocked by the cruelty shown by the killer. He had used the hammer to beat the two women. He had cut them and tortured them and may even have tried to rape the older sister. Six weeks after the attack the older sister died, her younger

sister had survived.

Ramirez behaved like a burglar, except that he deliberately chose houses where the occupants were at home. He wanted victims. For some strange unfathomable reason, he picked houses which were painted a pastel colour, the houses were also always close to freeways to allow him to escape more easily. In quiet neighbourhoods, he killed men first, then turned to their women, bludgeoning, slashing, raping and shooting his victims. Wearing cotton gloves to avoid leaving fingerprints, he also killed with a crowbar and hammer, as with the elderly couple. Some victims were handcuffed to door knobs or tied with electrical cord. If burglary was one of his motives it certainly was not the only one. Ramirez had shown an insatiable appetite for brutality. He enjoyed torturing defenceless women and children, and he usually made sure he murdered the men first.

Ramirez first victim is believed to be a 79 year old woman who lived alone. Her mutilated body was found spread-eagled on her bed, her throat had been cut so deeply that she was nearly decapitated. She was covered in stab wounds, and a post mortem revealed she had been raped. There was blood on the floors and walls of the bedroom and bathroom. Further killings continued and on the 20th July Ramirez went on a rampage unparalleled even by his own standards. In one night he shot to death an elderly couple and murdered a thirty two year old man at his home, after gunning him down in his bed, Ramirez raped and beat his twenty nine year old wife, forcing her to swear to Satan that she would not scream for help. He then violated their 8 year old son and stole \$30,000 worth of cash.

By now California was in uproar over the murders. As the residents of Los Angeles read about the crimes they began to panic, gun shops sold out and locksmiths did a roaring trade. Ramirez moved on travelling north to San Francisco, where on the night of the 24th August 29 year old William Carns and his fiancée Inez Krickson were Ramirez final victims. He shot Carns three times in the head and raped his fiancée twice. He taunted her saying 'you know who I am don't you? I'm the one they're writing about in the newspapers and on TV' Laughing he forced her to say the words I love Satan. Carns survived the attack but suffered permanent brain damage, the couple never

married. LA police realised they had a serial killer on their hands in June 1985, one year after the start of the murder spree. By the time the breakthrough came, over 200 investigators had been assigned to the case. They had various evidence, such as fingerprints, bullets, satanic pentagrams and the baseball cap with the AC/DC emblem found in one of the victims garage. They probed deeper into the music and found song titles such as 'Night Prowler' whos lyrics they found sinister. As the investigation dragged on the police came under increasing pressure from the newspapers and TV stations, the police then decided to use media publicity in an attempt to put pressure on the killer. Posters and leaflets carrying a composite sketch of the night stalker were distributed to shops and all public places. Finally the breakthrough came. Using new techniques on finger printing a copy of Ramirez prints were sent off to the state computer who then came up with the night stalkers identity within minutes. Soon his picture and description were splashed all over the front pages of every local and national newspapers distributed in California.

Ramirez was nothing but arrogant, he had killed at least 13 people in cold blood and was beginning to think he was invincible. he saw himself as Satan's servant, admired and protected by his master, but his run of luck could not last. On Saturday 31 August Ramirez got off a Greyhound bus from Phoenix, while in a local shop he noticed his picture splashed over the front of a newspaper, he was then spotted. Ramirez panicked, and ran 2 miles in the next 12 minutes, and to his mistake had stumbled into the Hispanic district. Within minutes he was sighted and needed medical treatment after being chased and

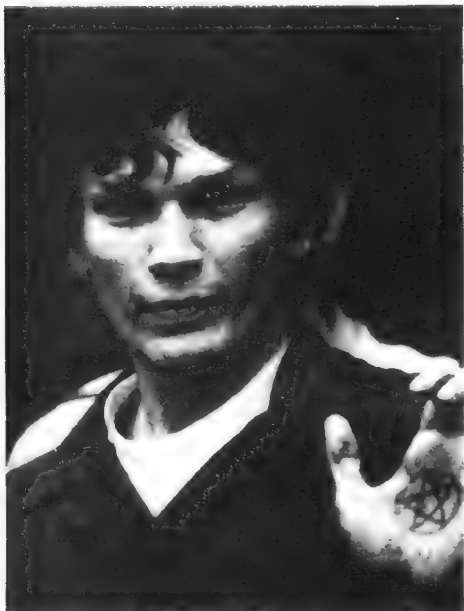
beaten up by the members of the district. He was finally felled by Manual de la Torres who hit him over the head with a metal bar. He was soon behind bars, in a holding cell at Hollenbeck Division Police Station. But the crowds were not finished with him yet, over 600 people massed outside the station. At one point it appeared that the crowd might force it's way into the station and take back the prisoner. Later that day surrounded by 50 armed officers Ramirez was escorted out of the police station and taken to the County Jail. There Ramirez boasted to the Deputy Sheffif, 'I love to kill people. I love watching them die. I would shoot them in the head and they would wiggle and squirm all over the place and then just stop. Or I would cut them with a knife and watch their faces turn real white. I love all that blood. I told one lady one time to give me all her money. She said no. So I cut her and pulled her eyes out. Once they had him behind bars the authorities hoped to get Ramirez convicted and sentenced speedily. The case seemed to be cut and dried. Ramirez had confessed though later denied it. Witnesses has survived the beating. But the police were wrong, by the time it finished the case had taken four years and had cost the state of California \$2 million in legal costs. Ramirez had run through half a dozen defence lawyers in his bid for acquittal. More than 1,500 prospective jurors were interviewed, before in 1989 a panel was chosen and at last the trial could begin, 3 and a half years

after his arrest.

The lawyer taken on by Ramirez had decided that the main thrust of his clients defence would be that Ramirez was a victim of mistaken identity. Ramirez spent much of the trial smirking, giggling and staring at witnesses. At one point he laughed out loud as a witness described how Ramirez had raped and beaten her while her murdered husband lay nearby. The jury after 22 days deliberation reached it's verdict of guilty on all of the 63 charges. He was guilty of 13 murders, 12 of them 1st degree and 30 other offences including attempted murder, rape and robbery. The jury then deliberated on the sentence, after 5 days they returned with the verdict of death. The judge asked Ramirez if he had anything to say, to which he gave an outburst shouting obscenities, when he finished the judge calmly pronounced the death penalty 12 times over.

On the 16th November Ramirez was flown to San Quentin Prison where he joined hundreds other men on death row awaiting execution in the gas chamber. Ramirez appealed and is still awaiting execution. So far he has survived prison life because of his reputation as a killer, but death could be a long way away for Ramirez due to appeals and possible changes in the law.

(RHIAN C.)



# B I Z A R R E R I E !

Wow, what a country. Brazil is great. Take it from me and get the next flight down there. I mean it really gives you a great feeling to come blinking out of a cinema after having paid £1 to see "12" and get blasted by 38 degree heat.

Well, what else is there to do when you're stuck in the middle of the rain forest and it's too hot to move than sit down in a nice air conditioned cinema and watch Roberta Finlay's "Prime Evil". Or Jean-Claude Van Damme's "AWOL". Or even young Katherine's "Point Break".

I went to the cinema quite a lot you see while I was on holiday. It's in English with Portuguese subtitles over there so there are no problems understanding what's going on. Actually, I had a few problems with "Prime Evil" but that had nothing to do with the cinema rather it being a crap film.

Anyway the videos are also satisfyingly in English but before you all go rushing off to Thomas Cook I should warn you that they're also NTSC and you get a better choice of horror film at the village newsagent. Really most disappointing.

But enough making you sick with tales of daring-do up the river Amazon on a hammock. The festive season is done once again and the whole nation is recovering from a turkey overdose.

With it all over now, I can exclusively reveal the planned Christmas schedule that never made it.

I rang the BBC and ITV press offices before Christmas and what follows was their planned seasonal viewing:

Fears of cheap, exploitive and vastly more popular films on BSkyB had led the terrestrial channels to rethink their prime-time strategy. As a result I can exclusively reveal that on Christmas day at 15.15, just after the Queen Godblessesher, BBC 1 was to screen Lucio Fulci's "Zombie Flesh Eaters" in its original uncut widescreen format.

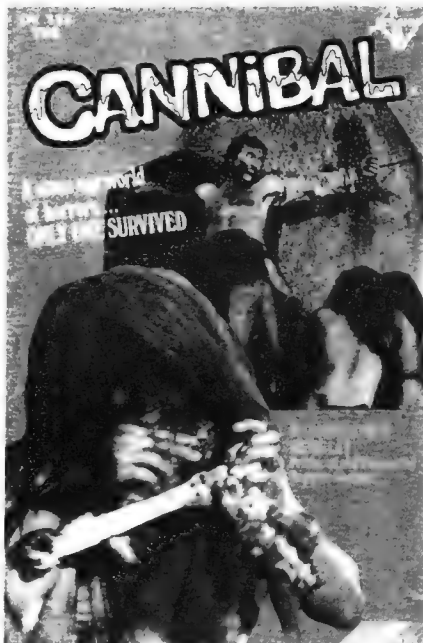
The Beeb had bought the entire back catalogue of Fulci films and planned to run a season in the old Saturday Night At The Movies slot starting in March with the rarely seen "New York Ripper".

Back to Christmas day though and the ITV companies were planning to fight back with the old family favourite "The Last House On The Left". We've seen it before I know but I dare swear there'd have been a few time-shifting fingers twitching that afternoon.

BSkyB, by the way, showed some film called "Pretty Woman". Really their programme planners don't have a clue.

Later that evening BBC 2 was to show "A Clockwork Orange" with a personal introduction by Stanley Kubrick. Probably wisely it was going out after the watershed hour of 21.00.

I once watched the film with my six year old niece and could only get her to sleep afterwards by filling her bedroom with carbon monoxide fumes from my car exhaust.



Probably the best button to have pressed though over the holiday period would have been four. Never one to disappoint, those crazy guys at the minority channel had come up with an all-time ratings winner.

Every night between Christmas and New Year at 18.00 the evening will begin with a "Friday the 13th" film, followed by a "Nightmare" film and then TV premieres of this year's releases, including "Henry: Portrait of a Serial Killer".

I'm sure you'll agree it would have been quite a Christmas had it all come off. But as usual the grey men in suits stamped on the idea as soon as they got wind of it. The 1991 programme controllers who planned the extravaganza were last seen controlling a till in Burger King. So close, but so far.

Anyway, bollox aside for a moment. Last issue I promised you a new hero. Fango's hall of fame is missing one very important name. I first noticed him about three years ago after subjecting some chums to a night of Italian splatter. During the final credits this same name kept appearing.

Usually under the title Dialogue or Sound Editor, this man is single handedly responsible for some of the most excruciating dubbing ever seen on the British video screen.

He's worked with Dario Argento, Lucio Fulci, Michele Soavi, Lamberto Bava and Ruggero Deodato so the man is a real professional horror fiend. Roll the drums, put on the spot light and step forward Nick Alexander.

What do you mean "who?". Go on take a look. If every last one of you does

not have at least one of his films tucked away in your collection I can only say you have no right to be reading this magazine.

To start you off I'll tell you what a quick perusal through my collection came up with: "Demons" and "Demons 2" (interesting fact: In Germany "Demons" is called "Demons 2" and "Demons 2" is called "Demons". Okay not that interesting), "Suspiria", "Creepers", "The World of Dario Argento", "Zombie Flesh Eaters" and "Cannibal".

There's a fair spread over 15 years. But I'm sure it's just the tip of the penis. So what I want you lot to do is rush out to the video shop, re-open that old closet and take a look at the closing credits of your Italian splatter. Send your list in and together we should be able to build up quite a filmography for this gent.

But let's begin by taking a closer look at one of his earliest offerings. This one may lay claim to being the first real cannibal film. It was made in the mid-70's by a young Ruggero Deodato but not released here until 1981 by Derann video.

"Cannibal" tells the apparently true story of Robert Harper, an oil explorer, and his frolics with the stone-age Philippine cannibals. Robert flies out to an exploration station deep in the middle of the jungle with three others: a woman, the pilot Charlie and friend Ralph. But when they land they find the runway is completely overgrown. The plane crashes and loses a wheel. But even more worrying is the abandoned camp with no sign of the exploration team. The plane is fixed but before they can take off night draws in and they're forced to spend the night in the cabin.

Predictably, one has to go to the toilet. So off trundles the woman into the rainforest never to return. Back at the plane, the others realise what must have happened and set out at first light to find her.

It's not long before Charlie stumbles into a cannibal trap and a huge swinging ball-spear pins him to a tree. Robert and Ralph back off in horror and almost stumble into the cannibal camp where a juicy feast of women's limbs is going on.

Hastily backtracking they spy the river "that runs past the air strip" and make a raft in record time. But the raft capsizes in the rapids and Ralph is washed downstream, we presume dead, while Robert scrambles ashore.

Getting hungry by now, Robert foolishly eats some strange fungus. He suffers terrible pains and passes out, only to be awoken by the tip of a cannibal's spear. Back at the cannibal camp Robert is tied up and stripped. After a bit of ritual humiliation he is dumped in a crevice with an eagle where the cannibal children piss on him and throw rocks.

"Why haven't they killed me," he thinks out loud but he doesn't have to wait long for an answer. A brief exploitive sequence with the poor old eagle shows he's going to be used as crocodile bait.

But before this happens Robert manages to knock one of his captors out and escape dragging a cannibal woman with him for a guide. She tries to give him the slip while he bathes so he runs after her, tears off her loin-cloth and rapes her thus ensuring her complete loyalty. Clearly no cannibal man had ever treated her so good. Then suddenly, as the two wander naked through the jungle, you know exactly where the inspiration for "Castaway" came from. Robert is a dead ringer for Oliver Reed and is just as unpleasant to look at.

But, and here comes the twist, they then meet Ralph who has been living in a cave all this time with a dodgy knee. They set off for the airstrip and are encouraged by the sight of an overhead helicopter that fails to see them because of the dense woodland.

Then within sight of the plane the cannibals attack. The woman is killed while the two men escape into the darkness. The next morning the cannibals close in again and Robert is forced into hand-to-hand battle with one of them. While the others look on Robert kills the cannibal and realises the only way he will be allowed safe passage is if he shows himself to be as barbaric as they are.

So he slits open the cannibal and eats some of the guts. "Tell me" he pleads with Ralph. "Tell me you would have done the same thing." They reach the plane and take off. The final credits will us that Robert is now living on a farm in Mexico.

This film obviously didn't cost much to make but as with "Last House on the Left", "Texas Chainsaw Massacre" and "Henry" its lack of budget works in its favour because it has what is now a cliché-ridden documentary feel.

There is not that much gore in it, (probably because it's very heavily cut....ED! Watch out for a feature on the uncut version in ITF - SOON!) apart from when Robert has to eat the cannibal's intestines, and the acting is really quite good for this kind of thing. So you do not get the impression Deodato's main aim was to make a quick exploitation flick, as many of the cannibal films that followed this turned out to be.

This film was never banned and it actually has a BBFC 'X' certificate. But I very much doubt that it will be seen on these shores again. Demand for this kind of thing is not that strong.

Film number two this issue has been given a recent re-release by some unknown label but I have the original Merlin video version. This film is your standard killer-on-the-loose round high school slasher but stands out from the rest because it actually pre-dates "Halloween" by two whole years.

"Massacre at Central High" also has some semi-name stars such as Andrew Stevens and Kimberly Beck so we should at least give writer-director Renee Daalder credit for making an original slasher on half a budget.



But that's about all because I can honestly say the most horrific thing about this film, bearing in mind it was made in 1976, is the clothes.

David is the newcomer to the school. He's a nice guy and an old friend of Mark who is part of a four-thug gang that terrorises everyone else. They don't like David's goody-goody attitude and Mark doesn't like the way David appears to be winning the affections of his girlfriend, Teresa.

To cut a very long and tedious story short, that is interspersed with the boom at the top of the picture, music that could come from "Knott's Landing" and some tits and arse, David's hopes of becoming a top runner are dashed when the thugs drop a car axle on his knee smashing it.

Strangely people begin to die in horrific accidents. First the three thugs. Number one goes when his handglider cable is cut causing him to crash and fry on an electric power line. Number two goes when he dives off into an empty pool after the lights are turned off and number three is coshed in the back of his truck which explodes down a hill.

Suddenly the school is changed. People are all happy and no questions are asked. Mark knows it's David doing this and confronts him. David says that Mark is next. But Teresa appeals to David's better side and David promises not to kill him.

Meanwhile now the reign of terror is over, other school kids start to assert their authority. Far from freeing the school, David realises he has just allowed another set of bullies to get to the top. So he begins to bump them off too.

Death number four is a deaf kid who gets a high-powered sonic buzz in his ears. Number five has a bomb put in his school locker and is immediately followed by number six, a bomb under a car. Seven, eight and nine die together, instigating the sex-death rule, when one bloke and two women

who are enjoying themselves in a tent get caught under a "freak" landslide.

David becomes convinced that everyone deserves to die and plants a bomb under the school ready for prom night (oh where would these films be without a prom night!). But at the last moment he has a change of heart, grabs the bomb and runs outside. To be blown up himself.

Well, when it finally gets going at least the massacre of the title takes place. But there are no scares in this film, no shocks, no gore and no humour. Consequently there's no point in watching it.

Finally there's just room for me to tell you about the new film about the horror of transmitting HIV through open cuts and sores called "Dangerous Lesions" and the sad news that the release date of the new Wes Carpenter film "Big Trouble in Downing Street" has been put back yet again to a probable spring date depending on when the distributors think it's got the best chance at making any money. But meanwhile you can enjoy John Craven's new blockbuster, "Newsround - The Outtakes".

Till next time.

(RICHARD GRIFFITHS)

## COMING AT YA' IN \*10!

A FULL COLOUR COVER!

AN INTERVIEW WITH THE MAKERS OF "REVENGE OF BILLY THE KID".

SECOND HALF OF THE GREG NICOTERO INTERVIEW.

A LOOK AT THE "GUINEA PIG" FILMS.

LOW-FI, SCI-FI SPECIAL - THE "CREATURE" FILMS.

LOTS OF COMPETITIONS!

A-Z OF NASTIES GOES ON...

CHINESE FILM REVIEWS GALORE.

HOME-MADE HORROR.

REAL LIFE HORROR.

MAYBE SOME FRANCO? MAYBE LOTS?

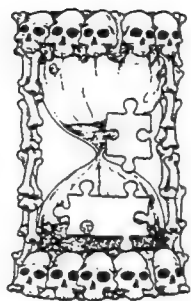
"VENESUELAN MAMBO MOVIES"!?!

THE MISSING MINUTES PICKS ANOTHER POOR VICTIM OF THE SCISSORS!

AN EYE ON BAVA'S "BARON BLOOD" AND "HOUSE OF EXORCISM".

CENSORSHIT AROUND THE WORLD.

PLUS LOTS & LOTS & LOTS MORE SURPRISE FEATURES! SUBSCRIBE NOW!!!!



# MISSING MINUTES

## THE SHINING

It's that time again, time to look at the minutes sheared from films because of tape length and running time difficulties. Not censorship, well not yet anyway, I have a feeling we'll have to start on that next time around, but for now it's the dialogue cropped from Stanley Kubrick's 'Shining' that interests us, so here goes:

Storywise I'm not going to waste the space, I'm sure you all know it? Just to refresh your memories a little though, the actors character names are; Jack Nicholson = Jack Torrance, Shelley Duvall = Wendy Torrance, Danny Lloyd = Danny, Scatman Crothers = Hallorann, simple enough. On we go: EXTRA FOOTAGE: At the start Jack is having his interview, we cut to Wendy and Danny talking in their kitchen. The talking is longer, followed by a cut into Jack's interview where he's introduced to Bill (the caretaker?) and we find out that Jack was a school-teacher. We are also told that the hotel is closed in the winter due to the expense of keeping the roads clear. In the cut version we join the interview much later.

MISSING SCENE: While Jack is telling Wendy about getting the job Danny is seeing the blood coming from the lifts. This is followed by a scene with a nurse visiting Danny after he blacked out following the lift vision. The nurse talks to Danny about his imaginary friend, before confining him to bed and joining Wendy in the living-room. Here Wendy tells the nurse that Danny's imaginary friend first appeared just after Jack dislocated Danny's shoulder after grabbing him when Jack had been drinking. He hadn't touched a drop since that day, we are informed.

EXTRA FOOTAGE: When the family arrive at the hotel they are shown around. The parts of the tour in the hallway, their quarters and the outside are longer.

MISSING SCENE: The family are shown the ballroom, we also see them all meet Hallorann, find out that no alcohol is left in the hotel when closed, to keep the insurance down and Hallorann takes Wendy and Danny off to see the kitchen.

EXTRA FOOTAGE: Hallorann talks to Danny about "Shining", this is slightly longer.

MISSING SCENE: After Hallorann and Danny's conversation we see Wendy pushing the tea trolley through the main hallway. This is followed by an extra second of Danny on his pedal-



**THE SHINING<sub>x</sub>**

bike.

EXTRA FOOTAGE: Wendy wakes Jack and they talk about the hotel. More dialogue here.

EXTRA FOOTAGE: Jack is throwing a ball against the wall in the main hall. This is slightly longer; more throws and camera angles.

MISSING SCENE: After the "Tuesday" caption we see Wendy cooking in the kitchen and watching the news on T.V. They are talking about a snow-storm on its way and a missing woman. MISSING CAPTION: After Jack banning Wendy from interfering with his typing there is a "Thursday" caption the next one we see on the cut one is "Saturday".

EXTRA FOOTAGE: After the "Thursday" caption Wendy and Danny are running through the snow. This is slightly longer.

MISSING SCENE: After Danny sees the little girls and the slaughtered family we see him and Wendy watching T.V. together.

EXTRA FOOTAGE: When Jack meets Lloyd (the bartender) for the first time and has a drink, he takes 2 sips instead of one, also more dialogue.

EXTRA FOOTAGE: When Jack returns from the room where he meets the rotted woman he talks to Wendy about Danny. This is slightly longer, more dialogue.

EXTRA FOOTAGE: Hallorann rings the fire service near the hotel. We hear the phone ring twice before a voice answers. On the cut one we just hear the conversation.

EXTRA FOOTAGE: After Jack's first meeting with Grady we see Wendy talking to herself about leaving the hotel. She goes in to see Danny, he acts possessed.

EXTRA FOOTAGE: Jack disables the radio, we see him take 3 relays out of it, instead of 1.

MISSING SCENE: Directly following the relays we see Hallorann phoning the fire service again.

EXTRA FOOTAGE: On board the plane we see Hallorann asking the stewardess

about the arrival time.

MISSING SCENES: Directly after the plane conversation we see Jack typing in the main hallway followed by a long scene with Hallorann ordering a Snow Cat and explaining to the Snow Cat owner, a friend of his, why he is going up to the hotel, lies.

EXTRA FOOTAGE: Hallorann drives up to the hotel, slightly more footage.

MISSING SCENE: Wendy is in the bedroom talking to Danny before she goes downstairs with a baseball bat. Danny is watching "Roadrunner".

MISSING SCENE: After Wendy sees Grady in the hallway and we've seen Jack chasing Danny through the maze for the first time Wendy goes into the main hallway to find it covered in cobwebs and full of skeletons in evening suits and ball-gown, glasses in their hands.

EXTRA FOOTAGE: As Jack chases Danny through the maze there's slightly more "running" footage.

And that's about it. As you can see quite a lot. The versions compared were the original U.K. video release and the I.V. version, shown on I.T.V. the little box comes up trumps for once.

VIDEO VERSION = 137 mins 7 secs.

T.V. VERSION = 114 mins 27 secs.



# CYCLE-DELIC!

## A BIKER - MOVIE - CRASH & BURN - ARAMA!

Legend has it that exploitation supremo Roger Corman, sometime in the mid sixties, was leafing through a Sunday supplement magazine when he came across an article about the California Hell's Angels. Something must have clicked in Corman's mind, as several months later, his latest effort "The Wild Angels" hit the screen. Something must have clicked within the public as well, as the film was a huge box office success. A new genre was born.

Like most other exploitation genres, biker movies are pretty repetitive. Most of those that followed "The Wild Angels" showed the same trademarks - cameras swooping through packs of mean looking motorcyclists as they cruise down endless highways; fights with the law and other cycle gangs; one syllable names, and, occasionally characters pontificating on the nature of being an Angel and the society that they've chosen to defy. Unfortunately, most of the films that followed "The Wild Angels" were also nowhere near as good. That's not to say that they weren't entertaining however, on the contrary, who could resist the possibilities presented by hordes of badly dressed non-actors humping red hot steel hogs? (ooh uh Mrs....ED!) Not me, that's for sure. Biker flicks proved popular for a number of years, but popularity eventually waned. In an effort to keep the genre alive, well, all right, profitable, producers came up with new slants on the biker theme, as we will see, later. Even this wasn't enough to keep audiences interested, though. As the seventies wore on, real life bikers dropped out of sight, and so did the films they'd spawned.

Let's start with a look at the one that got the ball rolling. Burn, baby, burn!!

### THE WILD ANGELS.

Directed by: ROGER CORMAN.

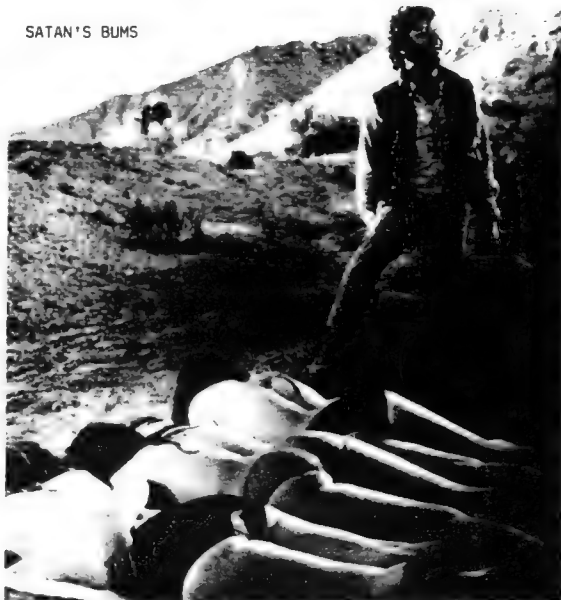
Starring: PETER FONDA, BRUCE DERN, NANCY SINATRA.

Made in 1966, "The Wild Angels", as I've already mentioned, is generally considered to be the first biker movie. It's also considered to be the best. It's certainly the best made bikesploitation flick I've seen.

Peter Fonda is cool as fuck as Heavenly Blues, the brooding introspective leader of a group of Hell's Angels. Incidentally, the California chapter of the Hell's Angels played themselves. After an attack on a group of Mexicans who stole one of the Hell's Angels choppers, Blues' right hand man Loser, is shot and apprehended by the police.

When the Angels learn that Loser is in hospital under police protection, they decide to bust him out. This proves to be a bad idea, however, as without proper medical attention, Loser dies soon after his escape. He shows he is a true Angel though, as his last words are "I just wanna get high". Blues takes the death badly, as the bust was his idea, and he becomes even more broody and withdrawn.

SATAN'S BUMS



The Angels take Loser's body back to his hometown for the funeral. Once they arrive, they take over a church and force the priest to perform the funeral service. Appalled by the hypocrisy of the priest's sermon, Blues gives his classic "we wanna be free! We wanna ride our machines and get loaded!" speech and then trashes the church. The other Angels join in and beat up the priest, before the whole thing turns into a big sex and drugs orgy. Loser even joins in - his corpse is propped up in the corner with a joint in its mouth. Things really get out of control, and before you know it, Loser's widow is raped.

After things have died down, the Angels parade through the town to the graveyard to bury Loser. The locals don't take kindly to the bikers, however, and the burial soon turns into an all out battle. As the police arrive, everybody scatters. Everybody except Blues, that is. Disillusioned with everything, he stays behind to fill in Loser's grave. "There's nowhere left to go" he states.

This really is a classic movie, and, despite its popularity, the real Hell's Angels didn't like it. They even sued for defamation of character! I believe an out of court settlement was reached. The script, though sparse, is believable, and, despite what the Angels thought, it is never patronising. The acting is well above average too; Fonda is great, Bruce Dern, as Loser, is as twitchy and kinetic as ever, and even Nancy Sinatra, as Blues' girlfriend, isn't as bad as you'd expect. The camerawork is also pretty impressive, and the music is great! Put this at the top of your "must see" list.

### THE BLACK ANGELS.

Directed by: LAURENCE MERRICK.

Starring: DES ROBERTS, KING JOHN III.

With blaxploitation and biker movies both being popular on the Grindhouse/Drive-in circuit, it was inevitable that the two would eventually crash head-on. The result was "The Black Angels" (released on U.K. video as "Angel's Revenge"), a surprisingly watchable little potboiler. The film centres around the tension between two rival gangs: The Serpents, a motley crew of slimeball honkies, and The Choppers, the all black soulful cyclists of the films title. The Choppers were, incidentally, a real gang playing themselves.

Both gangs have tolerated each other with a mutual dislike, but the death of a young Chopper is straining relations a bit. The local police Lieutenant (confusingly referred to as "The Black Angel" throughout the film) uses this tension to play the gangs off each other even more.

The Serpents take on a new member called Johnny Reb after he comes cruising into their ranch with the police on his tail. Various members are wary of him at first, but after he's provided some free drugs and been in a few bar-room brawls, the Serpents doubts are dispelled. These doubts prove to be well founded, however, as in the exciting climax it's revealed that Johnny Reb is really a member of The Choppers! After feeding The Serpents a load of downers, the Choppers raid the Serpents ranch! In the resulting battle everyone is killed! Wow!

This really is a by the numbers biker flick, but, having said that, it is one of the most enjoyable that I've come across. The extremely contrived plot only adds to the cheesiness of

the whole affair, and the moments of intentional comedy are so out of place they are almost surreal. The acting is spectacularly hammy, with some of the most over the top dialogue that I've ever heard, and Johnny Reb's trousers have to be seen to be believed. The music is great, too, especially the song about eating cigarettes. On the downside, the editing is pretty sloppy, and there are some extremely confusing flashbacks at the beginning. Despite this, "The Black Angels" is a cheap, cheerful and cheesy flick that any exploitation fan should make an effort to see. You'll love it.

#### **WEREWOLVES ON WHEELS.**

**Directed by: MICHAEL LEVESQUE.**

**Starring: STEPHEN OLIVER, DEUCE BERRY, D.J. ANDERSON.**

What a title! This is gonna be great, right? Wrong. The "Devil's Advocates" cruise the freeways, only pausing to beat people up and refuel their bikes. After a heated debate with Adam, the leader, resident occultist, Tarot, leads the Advocates to a temple filled with Satan worshipping monks. Having arrived at the temple, the Advocates do what all bikers seem to do in these movies; laugh loudly, take drugs and drink. The monks come out to see what all the noise is about, and offer the gang some drugged wine which puts them all to sleep.

While the bikers snooze, the monks are busy performing some dodgy looking ceremonies and chanting loudly. Adam's girlfriend, Helen, wakes up, and is drawn to the ceremony as if in a trance. Soon, she's buck naked and gyrating wildly with a snake whilst the monks look on and listen to Satanic rock music. Helen is the bride of Satan!

Meanwhile, the drugged wine is wearing off and the doopy bikers, realising what has happened, run off to kick some monk ass. This they do, as well as grabbing Helen, before cruising off to the desert to get their heads together. Once Helen and Adam are reunited, she gets a bit horny and gives him a love bite in the realest sense of the word. This bite transforms Adam, off camera, into a werewolf. Along with the also lycanthropic Helen, Adam minces around and kills a few gang members. Well, as you can imagine, all this carries on for a while, with various gang members getting offed and Tarot getting more and more freaked out. No one believes what Tarot fears until Adam and Helen transmogrify into werewolves before the amazed gang. They are soon despatched, Adams demise being particularly spectacular: the only flaming werewolf crash and burn in movie history. This scene almost makes it worthwhile.

Anyhow, the remaining advocates, thoroughly pissed off, burn rubber back to the monastery to kill those bloody monks. Their brute force is no match for the spiritual powers of Satan, however, and the entire gang is indoctrinated into the Satanic clan. Man, what a bummer.

Despite the fantastic premise and the potential for some incredible

freewheeling werewolf motorcycle stunts, this film still manages to be pretty crap. Far too many facial close-ups (which manage to miss off the tops of the heads) and endless shots of birds flying around do not a great psychothriller make. Put simply, this film is boring. Still, great title isn't it?

#### **SATAN'S SADISTS.**

**Directed by: AL ADAMSON.**

**Starring: RUSS TAMBLYN, SCOTT READY, REGINA CARROL, JOHN CARDOO.**

This is it! This is the one! Legendary bad movie auteur Al Adamson applies his miniscule talents to the biker movie and incredibly, comes up with possibly one of the greatest exploitation flicks ever made! Honestly!

The Sadists are one mean bunch of cycling psychos, even though they look like business men who just dress up at weekends and ride around on cheap motorcycles. We first come

biker, rapes the cop's wife, then shoots her, the cop and the cafe owner, with what sounds like a cap gun. Meanwhile, John, the marine, and Tracy, a waitress, manage to escape in a nearby dune buggy. Wouldn't you know it though, the buggy breaks down, and the couple have to leg it up into the desert mountains with the Sadists in hot pursuit.

While the Sadists search for the escapees, Anchor, Acid (Greydon Clark) and Gina (Adamson's real wife Regina Carroll) come across some college girls out on a field trip. After force feeding these girls stew and coffee spiked with LSD, Anchor and Acid rape and kill them. Gina, who is deeply in love with Anchor, is crushed when Anchor spurns her affections and tells her to take a hike. She jumps on a nearby motorcycle and speeds over a nearby cliff.

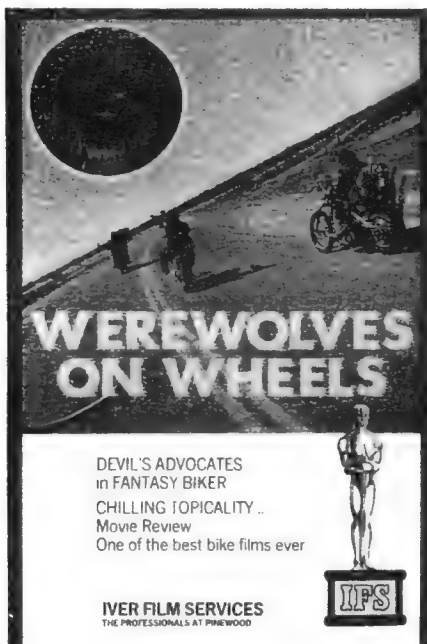
While all this goes on, John is killing the other Sadists with snakes and knives and whatever else he can get his hands on. Firewater, the only Sadist with a few morals, returns to tell Anchor about these deaths, but is appalled when he sees the three dead college girls. After an overlong fight scene, Firewater leaves Anchor for dead, but we know better, don't we? Oh yeah, Acid kills himself playing Russian roulette, too. Firewater soon meets his demise at the hands of John the marine. Appalled at what he's done, John utters the immortal lines "Oh Christ! At least when I killed someone in Vietnam, they paid me!"

Tracy and John stroll off into the sunset, their troubles behind them. Hang on, though! Who's that on a motorbike in the distance? Three guesses!

I won't tell you how it ends, as you owe it to yourself to see this amazing film. Storywise, this isn't unlike your average biker movie, and yet it stands head and shoulders above most others. It's difficult to say why; perhaps it's Russ Tamblyn's breathtaking non-performance as Anchor; perhaps it's the buxom Regina Carroll's erotic dancing; perhaps it's the cast's complete lack of acting ability. It could be the outlandish dialogue, the unbelievably bad camerawork or the fact that it just seems like Adamson and some mates went out to the desert to get drunk and make a film. Whatever the reason, Adamson's complete lack of talent seems to have come up with a film so fundamentally bad that it's a sleaze masterpiece. The music is incredible too. You really must see this film to believe it.

(NICK NEWPORT)

**NEXT ISSUE:** Venezuelan Mambo Movies.



across them drugging and raping a young woman after killing her boyfriend. This scene is actually quite nasty; the cheapness and clumsy camera work give it an almost "Last House on the Left" feel.

Cut to two tourists driving through the desert. It's possible that these two tourists, a cop and his wife, are real tourists, as they certainly aren't actors. Despite this they're nice people, because they pick up a hitch-hiking ex-marine. Time and conversation pass, and the three travellers eventually pull into a roadside cafe to eat.

Minutes after their arrival, who should also arrive, but Satan's Sadists. After a bit of a fracas, the Sadists hold the diners at gun point. Anchor (Russ Tamblyn), the head

# HOME MADE HORROR!

## SPECIAL: BAD KARMA

Back at the "Frightnite" festival in July they were planning a screening of a film I knew nothing about, at the time. It was called "BAD KARMA" and was shown on video in the foyer to a crowd of gore hungry splatter fans, who weren't disappointed.

Quite a few months later I was sent a copy of this very film by its makers: Alex Chandon and Duncan Jarman and it was only then that I realised it was a prize winner! Yep, Darkside magazine ran a competition looking for the best "Home-made" horror film and "BAD KARMA" was the winner. I don't know how many entries they had, but if they were as bad as some of the ones I get I'm not surprised "BAD KARMA" took the title.

Anyway since the competition result "BAD KARMA" has apparently gained itself a reputation around London, and I can see why. What follows is a potted history of "BAD KARMA" and its makers, followed, naturally, by a review of the film in question: Duncan and Alex are both 22 years old, and met a few years ago in Kingston Poly, where Duncan had just finished his sculpture degree and Alex was still studying film. They'd both been into horror for some time, sighting such classics as "Zombie Flesh eaters", "Dawn of the Dead", "The Thing" and "Evil Dead" as major influences.

Having realised that they had horror in common they figured that "two sick minds are better than one" and began looking for an excuse to merge their talents on celluloid. Then came along the Darkside "1991 Opportunity Shocks" competition and that was excuse enough.

Filming started on "BAD KARMA" in December 1990 and finished in May 1991. It was filmed over 16 days in six different locations in North London. Picture and sound editing took just over two weeks to complete. It was filmed on VHS and Hi-8 with

the help of Kingston Polytechnic, who have subsequently disowned it and want their name withdrawn from the end credits, boring bastards!

As for the film itself; only three of the actors who appear in "BAD KARMA" have had previous experience; JULIUS BARNETT (Dave the "Hero") currently studying at LAMDA, CARMAL McRAE (Hana, Dave's girlfriend) and BEN BEFELL (lead baddy). The rest are just very enthusiastic amateurs.

It was scripted and storyboarded only for the first scene, the rest was only roughly worked out and fell into place as they went along, "whoever thought came up with the wittiest, nastiest, sickest lines got their line in the script" was how Alex described it.

"The hardest thing in the whole production was the time factor" Alex continues, "my original script was far too ambitious, but being the perfectionists we were we went for it, and seriously underestimated how long even the simplest of shots would take. Our last weekend turned into a five day nightmare of no food, sleep or sanity. Bondage (more of that later...ED!) clad lunatics would threaten to leave the set unless they died next, Duncan and I lost stones and gained years. Next time we are both having assistants and hopefully enough money to keep our cast relaxed on booze and drugs". And talking of money "BAD KARMA" cost £850 approximately, what a bargain, not a charity though and with that in mind Alex asked me to give you all his address so if you're interested in purchasing a copy of "BAD KARMA" or can help in any way with their latest full length epic "DRILLBIT" - a sci-fi/horror/revenge picture, to be filmed on high quality video as soon as they can get the backing. Then drop him a line. He's particularly after actors, SPFX, producer, lighting, martial arts?, camera,



NICE F.X. WORK HUH?

pyrotechnics, backers etc...

The address is:

29 BROOKFIELD MANS,  
5 HIGHGATE WEST HILL,  
LONDON,  
N.6. 6.A.T.

Tel: 081 348 3579

Go on drop him a line, I guarantee you won't be disappointed with "BAD KARMA" if you send for a copy. And talking of which here's that review, as promised, but first the full list of credits for "BAD KARMA":

CAST

DAVE JACKSON - JULIUS BARNETT



HARE CRUSH HEAD



ATTACK OF THE KILLER CAMERAMEN!

MRS JACKSON - MARIA KARAPATEAS  
MR JACKSON - LOTU  
HANA - CARMEL McRAE

#### PARTYGOERS

JOE CARRIER, ZENO CAMPBELL-SALMON,  
TOM, MARCUS RAVEN, ADRIAN NUDEL

#### SADO MASOCHISTS

ANTHONY - JULIAN PORTINARI  
ROGER - TOM COX  
PETE - BILL CORBETT

and CARLA LINLEY, IMOGEN DUNCAN,  
JENNY BILLINGS, ESTELLE ROSS

#### SADO MASOCHISTIC CLIENT

MARCUS RAVEN

#### SHAPE SHIFTERS

LEADER - BEN BEFELL and DAN BARTON  
DISCIPLES - ALEX CHANDON

DUNCAN JARMAN  
OLLIE BOND  
BILL CORBETT  
NEIL

IAN DUDO

MONSTER - MARCUS RAVEN

#### HILLBILLIES

JOSIAH T. ROSEBUCKET - SAUL BRIGNALL  
MARY LOU - KIM  
GOFER - NEIL  
BUBBA - DUNCAN JARMAN  
EUGENE - NAT LOWSON

#### CREW

THEO CHANDON, ROB PERKINS, ROBYN  
HAZELFOOT

WRITTEN, EDITED, DIRECTED & FILMED BY  
ALEX CHANDON

SPFX and PYROTECHNICS CREATED AND  
EXECUTED BY  
DUNCAN JARMAN

#### PRODUCED BY

J. KARAPATEAS, M. KARAPATEAS, ALEX  
CHANDON, DUNCAN JARMAN

## **BAD KARMA**

I can honestly say, without fear of contradiction, that this is the best U.K. home-made horror I've seen, so far. O.K. so that's not saying much. It's also the goriest and funniest



MORE NICE (BUT NASTY) F.X.



BIRTHDAY PARTY CARNAGE

too, all that in just 35 minutes and at a cost of only £850.

"UNRATED UNCUT WARNING: Although this film is a black comedy certain types may be offended by scenes of sexual mutilation and violence." That's what greets you on the cover of BAD KARMA and it ain't no exaggeration pal.

It all starts at the birthday party of Dave Jackson, it's at his parents house and all is going fine until his mother answers the door to a couple of Hare Krishna disciples with a mission that doesn't involve Krishna at all, they have to get souls to bring their God - Kalimar back to life, and Dave's mother and father are the first, followed closely by the rest of the party guests. Dave and his girlfriend manage to escape the carnage after spearing one of the monsters with a shower rail through the face and then legging it to Dave's friend's flat which doubles as an S + M brothel. Unfortunately the Krishna killers follow them to the flat and all hell lets loose.

All the above is understatement, for instance when they kill Dave's parents they are ripped apart with long "Freddy" knives that appear from their hands. Arms go here, torsos are shredded there, spines are left dangling and as they do all this they are changing from shaven headed Krishna killers to huge grotesque monsters, but that's just as an opener when they arrive at the S + M flat the real fun starts with such delights as an arse being ripped apart with a chainsaw, a head smashed with a sledge-hammer, another head being split in half with a plate, a dick cut off with a pair of garden sheers as well as multiple head splattings and general bloodshed. In short it's got the lot, and that's not all:

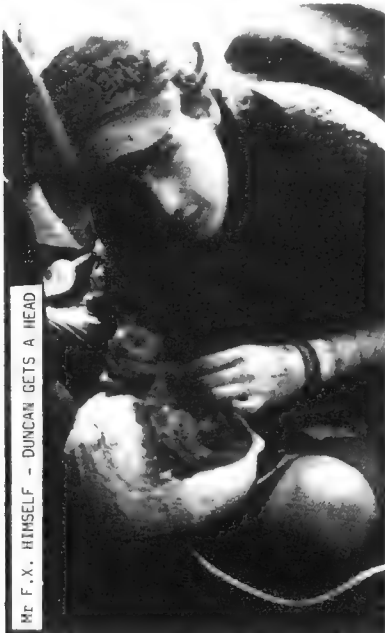
The Krishna shape-shifters kill off the S + M crew, but this time only Dave survives and it looks like his goose is cooked until... enter the hillbillies! The roughest, toughest, shoot 'em uppest, bunch of inbreds you'll ever see. They've been fighting the shape-shifters for many years, but this is the final battle. Over all the acting is adequate, but nothing special, the hillbillies steal the show. The directing is imaginative with some nice touches. BAD KARMA does suffer a lot from picture drop out on the edits, but that's the problem with editing on video. Apart from that there's very

little to criticise, obviously you can't compare this low budget stuff with mainstream, but compared to other films of the same kind it stands head and shoulders above, if only for the spirit of fun.

The most impressive thing in BAD KARMA is the masks and effects work, considering the budget Duncan Jarman really does some spectacular stuff, it doesn't all work brilliantly but I expect he's the first to admit that, on the whole though it's pretty outrageous stuff as is all of BAD KARMA, why not get yourself a copy and you'll find out. Pretty damn good stuff!



"COME BACK NOW YA HEAR!"



Mr F.X. HIMSELF - DUNCAN GETS A HEAD

# FILM, VIDEO & TELEVISION

R E V I E W S

## THE SECT

**Directed by:** MICHELE SOAVI.  
**Starring:** KELLY CURTIS, HERBERT LOM,  
MARIA ANGELA GIORDANO, MICHEL ADATTE.  
**Written + Produced by:** DARIO ARGENTO.

Firstly I must say I really enjoyed "The Church", what the hell happened to that film in the U.K.? Anyway it's them same 2 guys again, but is it the same quality of film? Wait and see! The story starts off like "Werewolves on Wheels" with a gang of bikers and their enigmatic leader slaughtering a bunch of hippies way back in 1970. It then skips forward to modern day Germany and Herbert Lom is busy getting himself run-over and sticking dream inducing bugs up women's noses. No he's not a pervert, well not that I know of, and if he is he isn't about long enough to do anything else perverted as he dies in the basement of the woman who ran him over, and took him home after the accident. Before he does die though he puts a hanky over his face and accepts his fate.

This is a fairly confusing tale, to say the least, and is a tad too long also - nearly 2 hours. Having said that there's some great set pieces, as you'd expect, and a few really great ideas. I can't say I'm 100% convinced about "THE SECT", well it's not as immediate as "The Church" anyway, but maybe a few more viewings will convert me?

As for the story - the woman who's house Herbert Lom died in has started to have weird dreams and her friends are attacked by Herbert Lom's death hanky. Then the biker gang turn up Herbert Lom comes back to life and she gives birth to a child that is described as "their revenge against God"... yes, it a fucking weird tale that seems to get nowhere slow.

As for the gore, well there isn't really any surprise, surprise! There is a bit where a woman gets her face ripped off with spikes and a few throat slittings, but they are all very brief and cut away as soon as the crimson is in shot. On the whole a bit disappointing on every level.

**THE FILM:** \*\*\*  
**THE GORE:** \*\*

## THE GUYVER

**Directed by:** SCREAMING MAD GEORGE & STEVE WANG.  
**Starring:** MARK HAMILL, VIVIAN WU,  
JACK ARMSTRONG, JIMMY WALKER, MICHAEL BERRYMAN, PETER SPELLOS.  
**Produced by:** BRIAN YUZNA.

Right ready for this? We were all created by aliens as the ultimate fighting machines, not Adam & Eve at all. They also created things called

the ZOANOIDS - humans who can change into huge monsters at will and a thing called "The UNIT" that is armour that will increase human strength by a hundred fold, trouble is no-one can figure out how to use "The Unit", that doesn't stop everyone wanting it though and you wouldn't believe how many Zoanoids there are in the world, they've even got there own corporation. Pretty believable stuff huh? It's got me looking at my friends differently I can tell you! Anyway one of the local high school kids finds The Unit and accidentally finds out how it works too, meanwhile the Zoanoids are looking everywhere for it. Basically this is an O.K. excuse to make and use lots of different monster outfits! It's also one of those even more horrible creatures - a horror-comedy, with jokes that never work. Besides that though it's a good piece of action filled entertainment that's destined for a shelf-filler fate. I can't dispute the effects work, but that's all this has going for it. Gorewise it'll get a '15' for sure. For Latex lovers only!

**THE FILM:** \*\*  
**THE GORE:** \*\*



A GUYVER GOAT THINGY!

## AKIRA

**Directed by:** KATSUHIRO OTOMO.  
**Starring voices of (English ver):** DREW THOMAS, JIMMY FLINDERS, LEWIS LEMAY.

Completely, mindblowingly, totally, indescribably, brilliant! A masterly piece of film making that'll blow your socks right off your feet with the skin still attached. It will leave you a bit dazed and confused in places, but it all falls into place at the end.

It starts off on the trail of a bunch of motorcycle racing teenagers in a post-war Neo Tokyo. The year is 2019 and the city is in chaos, there are gangs everywhere and the police have their hands full. Suddenly in the middle of a disturbance, and after a motorcycle crash, a boy is seen, he has the face of an old man, but powers way beyond anything imaginable. The boy is captured.

Now this where it gets complicated - Tetsuo is a young biker who gets abducted by the same people who are holding the boy. He disappears for a while and then surfaces as a totally different person, he has now got "AKIRA" - an ancient psychic force that gives him super-human power beyond belief, but such power doesn't come without a price and insanity is the price ticket that accompanies "AKIRA".

There's moments in "AKIRA" you'll forget that you're watching an animated film. It leaves every other animated feature I've seen standing outside the shop window looking in wistfully. Even the blood and gore is realistic enough to make you cringe and there's plenty of it too. A total classic, sign me up for some "Akira" comics!

**THE FILM:** \*\*\*\*  
**THE GORE:** \*\*\*

## CRIMINALLY INSANE

**Directed by:** NICK PHILIPS.  
**Starring:** PRISCILLA ALDEN, MICHAEL FLOOD.

She's crazy, she's fat, she's Ethel. Yep, she's crazy fat Ethel. 250 pounds of maniacal fury. Just out of the asylum, Ethel set's out to make up for lost time in the asylum, where they near starved her. To look at her, you would find this hard to believe. Most people would say, "Hey. Is that Moby Dick in a dress or what?" Every time someone comes between her and her food, Ethel makes sure that it won't happen again. First mum lock's all the food away. She gets a carving knife in the back. Next the delivery boy gets a broken bottle in the neck, and chest. While they lay rotting in the bedroom, Ethel's sister pays a visit. She's a low class whore who is hiding from her pimp boyfriend. He soon turns up though and the two of them start to wonder what the rotten smell in the bedroom is. "What did mum do before she went away, shit all over the bed?" Asks Ethel's sister. Out comes the meat cleaver and the rest you can guess.

The sight of this fat, food scoffing repulsive woman sitting in a room of rotting corpses, eating some chocolate cream cake is somehow off

# "CRIMINALLY INSANE"

THE SOURCES OF  
PSYCHICAL PUNISHMENT

Starring:  
Priscilla Aiden  
Michael Flood



putting. The film is cheap and very trashy but it has somekind of sickening repugnant tone to it. I can't quite put my finger on what it is that makes this film as horrible as it is. There is a lot of blood, but not that much, it must just be Ethel and her eating habits. God knows. A very bad, made-for-video sequel was made called "Crazy Fat Ethel 2", which is a bigger pile of shit than what King Kong left on top of the Empire State Building, when he saw those bi-planes coming over the horizon.

(GREG LAMB)

THE FILM: \*\*\*  
THE GORE: \*\*

## 976 EVIL 2

Directed by: JIM WYNORSKI.

Starring: PATRICK O'BRYAN, RENE ASSA, DEBBIE JAMES.

Remember the original? Yeah, hard to forget isn't it, I still have nightmares now, God it was awful! On the other hand though, this isn't half bad, it's no classic but there's some really nice ideas here, granted they're mostly from other films, but what's new and they're put together pretty well here.

The story isn't quite as predictable as the first and doesn't revolve around the phone either, surprise, surprise, yeah it's there sure enough, but it's more spiritual than that.

What we have is a headmaster of the local high school, we also have a bunch of un-explained murders and guess what the connection is? Yep, you're right - the headmaster is bumping off his pupils one by one. Anyway it turns out he's been wasting his phone bill on dialing 976 EVIL, about a million times and now he's got the power and evil flowing through his veins. By the way, we've also got a guy on a motorbike, who's appearance is never explained, coming

to warn the locals about the evil "0898" number, and a local girl who seems to have a connection with the terrifying teacher.

The teacher is caught by the police and banged up in a cell, but funny, even though he's locked away everyone involved in the case are rapidly meeting untimely ends at the hands of an unknown assailant.

There's a great bit of gore when a witness is hit by a speeding truck, he's splattered all over the front of the lorry, no messing around!

Turns out the teacher has perfected the art of going "out of body" to do the killings, and so is unstoppable and can go just about anywhere.

Right here "976 EVIL II" turns into a cross between "SHOCKER" and "WAXWORK" with the teacher from hell pulling a girl into a T.V. showing of "Night Of The Living Dead" and killing her. He also appears in mirrors and out of toilets etc...

As you can tell it's all pretty derivative of a lot of other stuff, but the acting is sound, the directing good and you can tell there's some imagination gone into it. Still straight to video stuff, but good solid entertainment.

THE FILM: \*\*\*  
THE GORE: \*\*

## DEVILMAN

Directed by: ?

Japanese Animation.

Now, here is Japanese horror/gore animation at its most extreme and best. Not only is it expertly drawn, but it is also full of action and atmosphere.

A young man, while out on a pot-holing trip comes across something very strange but he and his two companions get engulfed by a bright light and all vanish. Years later the young man tries on a preserved prehistoric mans head and has a flash back to the time when everything ate



DEVILMAN

everything, in full gory detail. Soon he is to find out that he has become the demon fighting superhero, Devilman.

Now Devilman is not your, beat up the bad guys, tie them up and wait for the law to give them justice, kind of superhero. Oh no. He's the kind of, rip out their guts, squeeze their heads until they burst and tear them to bits in slow motion, kind of superhero. Turning from a mild mannered guy into a muscle-bound, bat winged, super strong demon killer, who sets about ridding the world of its sub-life of demons and evil.

The violence, artwork, imagination and action are all outstanding. It has to be seen to be believed. The devilman tears his way through bodies, flies through the air at great speeds, rips off limbs, pulls off heads, pulls out guts and mashes demons to a pulp in some of the best Japanese animation that I have ever seen.

If any horror or gore fan doesn't like this, then they must be mad. This is horror animation at its best and I don't think you'll find better? Seeing is believing. One million out of ten.

(GREG LAMB)

THE FILM: \*\*\*\*\*  
THE GORE: \*\*\*\*\*

## DARIO ARGENTO: MASTER OF HORROR

aka DARIO ARGENTO'S WORLD OF HORROR 2  
Directed by: LEWIS COATES.

Well, it had to happen one day! And here it is. It looks very much like a T.V. show from Italy that's been dubbed in America - they call "Tenebrae" "Unsane" - the U.S. title and all the film footage is in Italian language with English subtitles, but who cares, at least it was made! I love this Argento's films and the more about them the better! O.K. so you've seen most of it before, but this brings us right up to date with a look at the making of "Two Evil Eyes", "The Church", "The



Sect" and "Opera" as well as loads of features on effects, music and much, much more, in short I love it, but I think I'd love anything about the master?

Oh yeah, there's plenty of interviews on here too, including Tom Savini, Michele Soavi, Sergio Stivaletti and to name just a few. I'm really the wrong person to be reviewing this, I guess, I just see anything bad about anything Argento based. O.K. so I wasn't that impressed with "The Sect" but even then it could have been a lot worse.

I believe Lewis Coates is a pseudonym for Luigi Cozzi? But don't let that put you off, "Contamination" was pretty good.... O.K. it was gory, and what a coincidence, so is "D.A.W.O.H. 2", all the best gory bits from most of D.A.'s movies, what more could you ask for?

Basically not for you if you're not a devoted Argento fan, but you knew that anyway, didn't you?

**THE FILM: \*\*\*  
THE GORE: \*\*\*\***

## MEET THE FEEBLES

**Directed by: PETER JACKSON.**  
**Starring the voices of: DONNA AKERSTON**  
**STUART DEVENIE, MARK HADLOW, ROSS**  
**JOLLY, BRIAN SERGENT, MARK WRIGHT.**

Can't think why I haven't reviewed

this before? It's absolutely wonderful! Mr Peter "Bad Taste" Jackson does it once again. Everyone thought he couldn't out-sleaze Bad Taste, but he has and it's not called "Bad Taste 2" either, thank fuck! It's the indescribable fun that is called "MEET THE FEEBLES" - the bastard offspring of The Muppet Show, Bad Taste and Platoon comes to life, larger than life and a million times more O.T.T.!

The story revolves around a troupe of animal puppets that do a weekly show and in between live a life full of the ups and, especially, downs of your average human being, including a drug addicted crocodile that keeps having Vietnam flashbacks, a half chicken, half elephant baby, a rabbit with the pox, a porn ring filming S+M films with a cow and an insect, a drug dealing Scottish bulldog, a fly reporter that lives down the toilet and eats shit, a fox obsessed with sodomy, a love struck hedgehog and the "star" of the show - Heidi, a hippo who's walrus boyfriend is screwing everything in sight. A more choice line-up I challenge you to find.

Anyway the day we join the crew the hedgehog - Robert, is about to start his first day working for, what he thinks are, the squeaky clean Feebles family. However it doesn't take him long to see behind the thin facade and the dirt starts to pile-up, and just keeps piling! There isn't really

a story as such it's just the everyday lives of the gang and the eventual homicidal climax to Heidi's frustration at the unfaithful behaviour of her walrus boyfriend. Having said there's no story, there's really too many to go into here and every character has a tale to tell, one thing's for sure you'll never be bored. Now this is a hard one to follow but I'm sure Mr Jackson has it covered with "Brain Dead"? A classic!

**THE FILM: \*\*\*\*  
THE GORE: \*\***

## LORELEI'S GRASP

**Directed by: AMANDO DE OSSORIO.**  
**Starring: TONY KENDALL.**

Up in the mountains a girls school is living in terror. Members of the school are being mutilated and are found with their hearts torn out. A blind man tells the police that it is all down to the curse of Lorelei, a wild woman who lives in a cave in the woods, who turns into a crazed reptilian monster on the night of a full moon.

Tony Kendall, who plays a hunter, is hired by the school to protect them. He becomes involved with the wild woman but finds that he has to kill her with a steel dagger with magical powers.

Made by the director of the Blind Dead films, this is a real mess. One second it's a horror film, the next a fantasy magical myth. The directing is terrible and Tony Kendall goes around for most of the film looking like he has just come off stage after doing an Elvis impression, when Elvis was in his worst years. The only good thing about this mess, is the fact that the attacks by the monster are highly graphic, with naked women being ripped to shreds and having their hearts pulled out in full, close-up detail. The effects are good also. As for the rest of the film, forget it. If it's high profile gore you want, look no further.

(GREG LAMB)

**THE FILM: \*  
THE GORE: \*\*\*\***

## BLACK SUNDAY 6½

**The Venue: THE MAYFAIR, MANCHESTER.**

**The Date: 21st DECEMBER 1991.**

**The Films:**

**TIGER ON THE BEAT**  
**THE PEOPLE UNDER THE STAIRS**  
**REVENGE OF BILLY THE KID**  
**THE GRAND TOUR**

What a lovely Christmas surprise, a mini BLACK SUNDAY to brighten up the festive season, and not a bad line-up either.

It kicked off with a film that was reviewed in ITF #8 and just gets better on the big screen - TIGER ON THE BEAT, Chow Yun Fat kicks honourable Chinese arse in this mega-violent heroic bloodshed flick.

Next is the new Wes Craven blockbuster that spent several weeks at number one in America, and rightly so. Mr Craven is back on form, and that's official!



It revolves around a huge house that's owned by the weirdest couple you're ever likely to see (coincidentally a pretty weird couple in their other collaboration - TWIN PEAKS, where they played Ed + Nadine Hurley) but they aren't the only occupants as a gang of burglars are about to find out, to their cost. There's a whole community of white-faced teenagers in the basement. Kids stolen from the neighbourhood, caged and fed on human flesh, told you they were a weird couple didn't I!

Anyway, these burglars break into the house and are soon seen off by the couple, except one - a kid, who finds himself trapped in the mansion and at the mercy of the weirdo's upstairs and down.

The house is practically escape proof he's informed by a little girl who is also trapped there, this time by her parents - the couple. But somehow the kid makes it and promises to come back for his newly found friend, which he does.

For a mainstream Hollywood film "...PEOPLE..." is pretty near the knuckle in places. Wes even takes a trip down memory lane to child abuse avenue, this time though the guys not got no shitty red and green pullover on, he's dressed in a full S+M bondage suit - sick or what!

Surprise, surprise there's even some gore in here, not much granted, but I didn't expect any. There's a nice bit where one of the dead burglar's body's is hung up and gutted, hey that sounded sick "a nice bit", what I meant was a nice effect, honest! On the whole "PEOPLE UNDER THE STAIRS" is a nice surprise and a damn fine film, SEE IT!!

As for "REVENGE OF BILLY THE KID" well, I think we've got a British "BAD TASTE" on our hands here, but that's all I'm saying for now because I'll be interviewing the crew for ITF #10 and a review will be included. And to rap up the show was "THE GRAND TOUR" which I couldn't be bothered to stay for, so there!

On the whole a great show from the good old BLACK SUNDAY gang. Hip Hip Hooray!!

## STAGE PLAY 120 DAYS OF SODOM

Directed by: NICK HEDGES.

Venue: BATTERSEA ARTS CENTRE, LONDON.

Not being the greatest fan of stage plays I decided to check out Nick Hedges' production of "The Marquis De Sade's - 120 Days Of Sodom" to see if it could possibly live up to the notoriety of the original book.

Nick Hedges the director of the production has already caused much controversy with his last play - a version of "The Tempest" in which he modelled the character of Prospero on occultist Aleister Crowley!

The story of "120 Days" tells of four evil libertines - a bishop, judge, duke and banker who embark on a four month orgy of increasing evil & degradation, while locked away in a secluded castle. Four whores (mostly played by male actors) have been



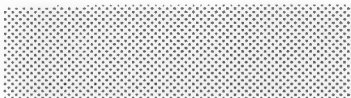
recruited as storytellers to inflame their passions as the stories gather in staggering perversity, the whores stories concern such atrocities as buggery, bestiality, necrophilia and worse! The libertines enact their incredible catalogue of perverse fantasies by raping, torturing and degrading several innocent children (played by adults).

The play incorporates the use of several subliminal stereo-audio effects throughout which attack your senses and has a very unnerving effect when combined with the other elements of the play.

Mime also features throughout with each member of the cast decorated with a full facial expression painted on their faces. Japanese theatre plays a big influence in this production with a black ribbon tied around various limbs to indicate the loss of a limb during decapitations! There are many cringe inducing scenes in the "120 Days" including a child force fed excrement, a young boy has a spiked knuckle-duster punched into his rectum (ouch!) and an incredible scene where a girls back is played and then eaten (very bloody!)

The effect is very convincing considering the huge difficulties in bringing something quite as shocking as a De Sade's book to the stage. On the whole a very good production, but if you're going prepare yourselves for an uncomfortable experience! Highly recommended.

(ADRIAN JONES)



## LOW-FI, SCI-FI

This new regular section is where I'll be casting a sympathetic eye over some of the "classic" old sci-fi flicks that scared the crap out of our parents and grandparents, or made them laugh, whatever?

## ANGRY RED PLANET

Directed by: IB MELCHIOR.

Starring: GERALD MOHR, NORA HAYDEN, LES TREMAYNE, JACK KRUSCHEN.

You know what, I love this kind of stuff! The love of my life (apart from the wife) is horror, but when it comes to old tat it's got to be sci-fi every time, and this is an absolute classic.

It's something to do with the wobbly cardboard spaceships, the dodgy not-so-special-effects, the helmets made from fish-bowls, the diabolical acting, script, music and everything else, it just seems to give all these old epics a charm that you just don't see anymore, apart from Fred Olen Ray that is. And "ANGRY RED PLANET" is no exception.

Storywise, a rocket that was destined for Mars and went missing is found orbiting the Earth without power. The occupants of the rocket do not respond to their radio so the rocket is brought down to Earth by remote control. It's then that the fun begins, as two of the crew are still alive; a woman who seems fine, and a man who is covered in some kind of growth. Then we are taken through the journey by the woman, to try and get an idea of what happened to the rest of the crew.

The spaceship is pretty effective with lots of flashing lights and switches everywhere, funny how there's no weightlessness though, I guess they didn't know about that in 1960, when this was made?

Back on the ship they land on Mars and the woman starts to see things - monsters, so they venture out onto the surface.

Here we switch to an effective kind of negative vision that's all red, impressive, and discover that Mars is covered in dense jungle with man eating rubber plants, not so impressive, and a giant monster that's like a cross between a mouse and a spider, decidedly dodgy, but nasty enough, for the time!

All this time we're seeing everything in that negative vision which is a real boom for the filmmakers as it covers all the strings and naff paintings of plants that are supposed to be three dimensional.

"ANGRY RED PLANET" is a great example of the "Low-fi, Sci-fi" genre; the acting is adequate, the budget \$10 or less, the story has no connection with reality, in short SUPERB!!!

THE FILM: \*\*\*

VISIBLE CHEAPNESS: \*\*\*

MORE "LOW-FI, SCI-FI" IN ITF #10!

COVER PHOTO ON PAGE 41.



## MAGIC COP

Directed by: TUNG WAI.

Starring: LAM CHING YING, LAM CHUN YIN, MIU KIU WAI.

Hey, do you remember the guy in "MR VAMPIRE", the guy with the wild eyebrows and short spiky hair, you know the old, wise, sensible guy? Yeah, well here he is again in another wonderful tale of ghosties and ghoulies, made the inimitable Chinese way - basically with lots of hocus pocus, animal abuse, yellow paper and flying joss-sticks.

The story starts with the police staking out a wine-bar that's suspected as a drug dealing spot. In the bar they see a woman who's been

there for a while and they consider a suspect, trouble is when they try to arrest her she just can't be stopped, even with a gun, something spooky is going on here, it's time to call in an expert on magic. That's where our friend from "Mr Vampire" comes in.

Actually before all this we see our man fighting with a living wall and capturing a ghost in a pot, but that's just a teaser before the titles.

Anyway the expert is called in and he discovers that a gang is operating around town and using the dead, brought back to life with a spell, to do their dirty work. The leader of this gang is a female ghost and expert in the magic art, a real challenge for our hero, and the fight is on!

The closest thing to this in Western terms is "DEAD HEAT" I guess, but even that doesn't come close. It's set modern day, but has all the charm and knock out magic effects of the period piece Chinese horror films we're all used to watching, in short it's wonderful. Apparently made by the same production team who brought us the "Mr Vampire" series "MAGIC COP" is more fun than a builder's skip full of chimps and the end sequence will knock your socks off.

THE FILM: \*\*\*½

THE GORE: \*\*

## ONCE A THIEF

Directed by: JOHN WOO.

Starring: CHOW YUN FAT, LESLIE CHEUNG, CHERIE CHUNG, CHU KONG, KENT TSANG.

This is even newer than "BULLET...", and a real change in style for Mr Woo, O.K. so there's plenty of blood and blazing pistols, but instead of the gangs and gangsters "ONCE A THIEF" deals with cat-burglars and the art-world. I know they're all criminals but there's an obvious change in style here.

It follows two brothers - Joe (Chow), Jim (Leslie), coincidentally the younger brother from "BETTER TOMORROW" and their "friend" Cherie (Cherie). They were all brought up together and as children learnt to thief for a living, old habits die hard and they are still together as a criminal trio when a big deal comes up to steal a painting from a collection. They are offered \$2,000,000 if they can steal it, but

it turns out the stealing is the easy bit. As soon as they remove it from the wall everybody and his wife is after them!

There's not as much of the red stuff spilt here as you've come to expect from John Woo, but the violent set pieces are as spectacular as always, and the stunts are mind blowing.

Anyway during the car chase that follows the robbery Chow ends up driving off a pier and ramming a speed-boat. The other two think that's the end of their trio, but like a bad penny Chow shows up, trouble is he's crippled and in a wheelchair. As for the painting well it got snatched during the fight at the robbery scene and taken away by the guy who employed them to steal it in the first place, thus saving himself \$2,000,000. Now they've got it back, but it's not easy with Chow a cripple....or is he? Oh shit that's given the game away!

John Woo does it again! What more can I say? Another classic! This just proves that he's a force to be reckoned with, as if that was ever in doubt! Plenty of the old ultra-violence, no in-out, in-out, but there never is. Style and energy oozing from every orifice and as for Chow Yun Fat; well he too is a true star and Mr Cool, but again what else is new? Another ding! On the ITF hitometer!

THE FILM: \*\*\*\*

THE GORE: \*\*\*½

## POLICE ASSASSINS

Directed by: DAVID CHUNG.

Starring: MICHELLE KHAN, HENRY SANADA, MICHAEL WONG, REIKO NIWA, PAK YING.

Now this has a bit of everything - martial arts, gun toting violence, car chases, you name it it's got it, but it's mostly martial arts... unfortunately! Saying that I've gotta say that the fight scenes are absolutely mind blowing!

As for the story well it starts off with Michelle Khan chasing criminals; part of her job as a Hong Kong police officer. She then takes an air flight which is also being used to transport a criminal, but not for long as the felon concerned is sprung by a gang who shoot the 2 policemen holding him. They, of course, don't know Michelle Khan is a police officer and there's 2 more cops on the plane too. As you can imagine this is where the action really starts and the criminals get their just desserts and some, but that's not the end of the gang, there's more back in Hong Kong and they're out for revenge on the 3 police officers.

There's a kind of style to all these oriental thrillers and this is no exception to the rule, O.K. so it's more like a martial art film but the style's there just the same. Michelle Khan is superb, it seems the women are taking over the genre and they're great!

This was released in the U.K., but I don't know if it was cut or not, it's pretty violent stuff anyway. See it!

THE FILM: \*\*\*

THE GORE: \*\*

MAGIC COP - BUT WHERE'S THE YELLOW PAPER?



## 7TH CURSE

Directed by: LAN DEI TSA.

Starring: CHOW YUN FAT.

Yep, it's that man again - Chow Yun Fat, a very young Chow, but THE man alright, in one of his first films.

I'm no expert on these oriental films, but I know what I like and I like everything I've seen with Chow Yun Fat in so far, it's a good guide to whether to get a film or not, if he's in it, get it!

Anyway here he is in one of the wildest Chinese films I've seen - it starts off with a S.A.S. style raid on a hijacked building and then turns into a completely O.T.T. splatterfest with ancient cults bringing forth little alien beasts that fly at their prey and dive into and through their chest. There's also a big skeleton like critter with a steel Bruce Springsteen headband and a penchant for ripping people's heads off and drinking their blood from the ragged stump. But they're only small-fry compared to the real big-daddy; a giant, slimy creature with teeth everywhere. It does turn out though that size doesn't mean anything, the nastiest of them all is a tiny thing that you swallow and it makes your veins pop from inside.

I'll tell you what's funny with these oriental films; they're no holds barred all out on the gore and violence, but when it comes to nudity it's a big no-no. In this a big black line comes up whenever a girl exposes her chest, weird huh? What made me mention that is that to calm down this vein exploding bug a woman cuts a chunk of flesh from her tit and feeds it to a guy who's swallowed one of the bugs and this is censored.

This is as you can tell a wicked film, that's more fun than a barrel of monkeys. Storywise, God knows, the one I saw was in Chinese with no sub's, but since when has that mattered. Absolutely mind blowing!

THE FILM: \*\*\*½

THE GORE: \*\*\*

P.S. Has anyone got a "7TH CURSE" with English sub's?

## TIGER ON THE BEAT 2

Directed by: LAU KAR LEUNG.

Starring: DANNY LEE, CONAN LEE, ELLEN CHAN, ROY CHEUNG, MARIA CORDERO.

The first thing you'll have noticed if you read the review of "Tiger on the Beat I" in ITF #8 is that this one is lacking a name from the cast list, namely one Chow Yun Fat, the undisputed star of the first film. Having said that, the other cop from number 1 is here and this time he's got his nephew - Buffalo to help, great name huh! Trouble is, as soon as Buffalo shows up he's nothing but hassle. It's not really his fault, but he does have a habit of getting his uncle involved in anything and everything going on around, especially if it's female. One such trouble, and some, is a young lady of ill repute (Ellen Chan) who is



involved with a gang of crooks when she sees one of them kill another. They are on a boat at the time and so to escape the killer she dives overboard and is rescued by.... yes you guessed it - Buffalo and his uncle. The whole thing is played for laughs pretty much, but there is some really spectacular fights and stunts too. And talking of stunts, near the beginning there is a chase scene where Danny Lee has to leap onto a lamp-post from a building, swing and drop to the ground. Apparently this stunt alone put him in hospital for 6 months as you have to see everything, there's no way to use mats for his landing. Believe me it hurts just to watch it, and they show it 3 times in slow-motion! I love these Chinese. Meanwhile back on the celluloid the prostitute is being chased by the crooks who's boat she saw the murder and of course Buffalo and his uncle are dragged in, again.

"TIGER ON THE BEAT II" isn't a brilliant film, and nowhere near as good as the first, Chow Yun Fat made that one, but it is great entertainment and spectacular in places. Watch out for the strange translation of the word "Fuck" into "Fart".

THE FILM: \*\*\*½

THE VIOLENCE: \*\*

## A BETTER TOMORROW 3

Directed by: TSUI HARK.

Starring: CHOW YUN FAT, ANITA MUI, TONY LEUNG, SABURO TOKITO.

This is by far the most disappointing of the "Better Tomorrow" trilogy. I suppose it has got a hell of a lot to live-up to though.

As you can see the directors chair was handed over to Tsui Hark for this epic and I think that was their big mistake, Mr Hark just doesn't seem to be able to handle the action stuff with the same style as John Woo? Maybe that's jumping the gun a little? But all the ingredients are

there for a classic but it just misses the mark. That's not to say that it's awful, it's just a let down after the other two.

As for the story, well, it's a prequel to part 1. It starts way back in 1974, Mark (Chow Yun Fat) meets his cousin - Mun from prison and starts organising to get him and his uncle over to Hong Kong. The trouble is it's the middle of the student uprising and they get caught up in the middle of it all as soon as they leave the prison. They also get involved with a woman called Chow who's dealing American dollars on the black market and gives Mark and Mun more trouble than they bargained for, she does get them out of Vietnam though and into Hong Kong, but not for long.

As I said it's not an awful film, in fact if it wasn't a "Better Tomorrow" film it'd be considered a classic, but seeing as it is you can't help but compare it with the other two. There's the usual ultra-violence of course, but it's done more like a war film than a heroic bloodshed thriller. Worth seeing despite some flaws.

THE FILM: \*\*\*

THE VIOLENCE: \*\*\*½

## SHANGHAI 13

Directed by: CHONG CHEH.

Starring: DAVID CHONG, LU FENG, TI LUNG, ANDY LAU, LEUNG KA LONG.

Well I am not giving up yet. I'm gonna give these martial arts films another go, I'm determined to like them, if there's anything there I'll find it.

"SHANGHAI 13" is directed by the same guy who brought us "MASKED AVENGERS" (reviewed in #8), and it shows. There is an undeniable style to Chong Cheh's work, I'm still not a fan of the genre, but this guy's got (or had?) something, I don't know what it is, but if I did I'd bottle it and make a fortune.

The story, unlike "Masked Avengers", is set present day. A member of the government is carrying some top secret papers to Hong Kong out of Shanghai, the trouble is certain people don't want him to make it, so favours are called on and the politician is protected, at any cost! And so the fun starts.

Shit this is a slow one, it takes half an hour before the first blow is given and felt, but once it eventually does start there's no stopping it, with blood everywhere. There's even some gun-bloodshed and a fair helping of gore.

I found this much more watchable than "Masked Avengers", I think it's the modern day setting? The fight scenes are still too long for me, but the choreography is nothing short of superb. Storywise it's very confusing to start with, but by half way you just don't care and sit back and enjoy the spectacle instead of worrying. Enjoyable, mega-violent fun.

THE FILM: \*\*\*

THE GORE: \*\*\*

Thanks again Dean.

COMING IN ITF #10: NOCTURNAL DEMON, DON'T PLAY WITH FIRE (Honest!), CHINESE GHOST STORY I + II, CENTIPEDE HORROR, DEVIL FETUS, NEW ONE ARMED SWORDSMAN, GOD OF GAMBLERS & MORE!!!



# & PRINTED MATTER

R E V I E W S

## SHOCK EXPRESS

STEFAN JAWORZYN.

Published by TITAN BOOKS.

This is exactly what you'd expect from the people who brought you Shock Express, all that's missing is the shitty attitude, and that's no great loss.

As for the contents; well there's some interesting and some dull, but you can't have everything. A lot of the stuff featured is too obscure to be of any interest, but that was always the case with Shock Express. Among the more interesting stuff in this book is an interview with James Ferman (if that doesn't get you're blood boiling, nothing will!), a John Waters interview, a feature on Freaks in the cinema, David Cronenberg and Michele Soavi interviews, to name but a few, in fact 90% of this book is really enthralling and an essential reference book for anyone who considers themselves a true horror or exploitation fan. The only real complaint I do have is the price - I think £12.50 is a little steep, but it does have some great stills and a full colour photo section in the middle that includes some really nice rarities.

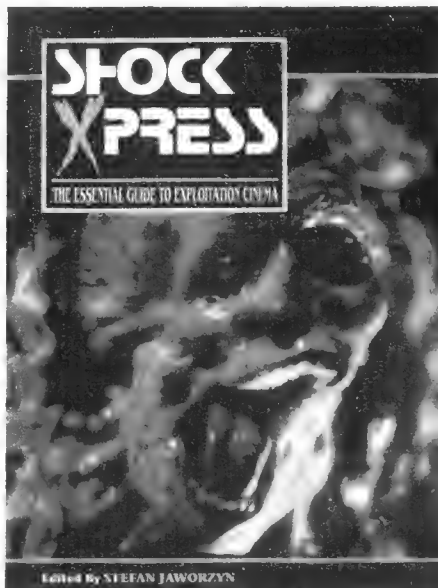
Basically a worthy addition to any true horror fan's book collection. I don't know if this means there's going to be more Shock Express magazines to follow? But I'd say not, and as for Shock Around The Clock, well God only knows if there's ever going to be another one of them, time will tell, while you're waiting to hear more though why not kill time by reading this book....ha ha!!

## HELLRAISER POSTER

VARIOUS ARTISTS.

Published by EPIC COMICS.

What this is is a collection of some of the covers of the Hellraiser comic series, it's also some of the interior artwork. It's all printed on A4 size sheets with perforated edges so they're ideal to cover your bedroom walls, Epic comics have also made sure that everyone buys two copies - one to pull apart, and the other to keep in one piece with the hope that it'll go up in value, crafty little buggers aren't they! But that's the way poster books work I guess? Well worth spending your hard earned on, there's some nice gruesome stuff in here, so why not scare your cat shitless, buy a copy!



## VIC REEVES BIG NIGHT IN

VIC REEVES & BOB MORTIMER.

Published by FANTAIL.

If you're a regular reader of this here rag you'll know for sure that I'm a big fan of Vic and Bob. Well they've gone the traditional way of all household names and brought out a kind of Christmas annual, that's not to say that there's anything festive about it, it just happens to have come out in time for the Xmas pressie rush, what a coincidence!

Anyway it doesn't really matter when they brought it out, they've got to buy Xmas presents, like the rest of us and that takes dosh, and lots of it! The fact is they did and hip, hip hooray for that.

It's often very hard to transfer spoken humour into print, especially such diverse humour as this, but somehow they've succeeded here. This book really is as good as the duo get, every article isn't brilliant, but the good outweigh the bad by 100 to 1. Another rarity for this kind of publication.

My personal favourites are; the "Les Facts" liberally sprinkled on most pages, "A Child's Story" (???), "How to Spot a Fop" an informative guide that's made me look at my friends differently, I can tell you! And many more. All the regulars are here; Graham Lister, Tinkers Rucksack, The Stotts, The Man with the Stick and many, many more!

Admittedly a lot of it is repeated from the I.V. series, but who the hell cares?

Unreservedly recommended for fans of the duo, but if you're a real fan I guess you've already got it?

Right about now I like to put a copy of the Karma Sutra on a lifeboat in Tommy Cockles' bath.

## MAKING OF T2

DON SHAY & JODY DUNCAN.

Published by TITAN BOOKS.

Most of you out there have probably already got this, but it's a slack time for new books! In case you haven't, why not? If you enjoyed the film this is essential, it covers just about everything, from the stunning effects work to the original sketches used to design all the machinery in the future section. It also has two interviews with James Cameron and a step by step look at pretty much every aspect of the filming. There's even a few nice stills from bits of the filming that didn't make the finished print; namely a dream scene with Sarah meeting Kyle, from the first film, in her hospital cell, rare stuff indeed! Those aren't the only stills though, there's loads of production shots and just about everything else.

The true fan will already have this, but the rest of you should check it out, it's surprisingly interesting.

# SOUNDTRACK REVIEWS

## LOVE & MENACE

Music by: PINO DONNAGGIO.  
Label: MILAN RECORDS (France 1991).

This was first released in 1988 under the title - "The Films of Brian De Palma", it features music from five of De Palma's films.

Carrie starts the whole thing off and has to be one of the best orchestral scores ever, along with the excellent "Omen" soundtracks. After three tracks from Carrie there is the main theme from Home Movies, a film I've never heard of, but the track is a masterpiece. It starts with an orchestra which is then joined by keyboards and electric guitars which sounds fucking out of this world on C.D. After Blow Out and Dressed to Kill we end with one of my favourite scores of all time - Body Double, a soundtrack which as far as I know has never been released in its full form, so it's good to have six tracks from the film on this disc, some great electronic music, with tracks like "Claustrophobia", "Mental Chase" and to end, the very sleazy title track, which is played in the film every time Melanie Griffith is stripping off and rolling around on the bed playing with herself, great stuff! This C.D. comes with an eight page booklet with a full cast and credits list for each film, great value.

(LEE CLARK)

## TENEBRAE & DAWN OF THE DEAD

Music by: GOBLIN.  
Label: CINEVOX (Italy 1991) C.D. only.

This is the format that I think we are going to be seeing a lot of in the future - two albums on one C.D., it's not worth going into too much detail here as I expect most Goblin fans will already have these in their collections.

Tenebrae was first released in 1982, but then credited to Simonetti, Pignatelli and Morante due to the fact that Goblin had called it a day and were not going to perform as a band again. Tenebrae is a very easy soundtrack to listen to as it is the most commercial score they have done. "Lesbo" is probably the most appealing track on the album and is sadly the only track which does not appear in the film.

Dawn of the Dead was first released in Italy in 1979 under the name "Zombi" and then in 1981 in the States with the title "Dawn of the Dead". To me this is not a good score, although it works well in the film it is not the sort of music I can sit down and listen to.

I've heard that Suspiria/Deep Red will be out in this format soon, which will be a great C.D. to get hold of, as I expect most people will

admit that the first two Argento films they scored were the best? It would be nice if Contamination/Amo Non Amo will follow.

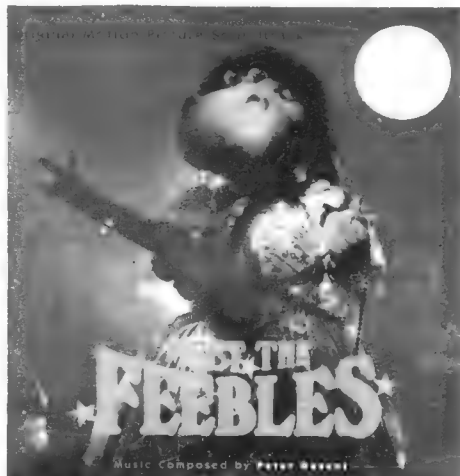
(LEE CLARK)

## MEET THE FEEBLES

Music by: PETER DASENT.  
Label: Q.D.K./MEDIA.

Remember on the back page of IIF #5 I mentioned briefly a soundtrack L.P. of "BAD TASTE"? Probably not, but anyway the same people have come up trumps again with another Jackson job. A real value for money item this is and what you get is: Full colour gate-fold sleeve covered in stills from the actual film and production shots, a 12" picture disc L.P. with Heidi the Hippo on one side and the Fly eating shit on the other and a full colour A1 size film poster. All together a bumper bundle of goodies that puts most soundtrack L.P.'s to shame.

As for the music well there's some real classics, "Sodomy", "Robert's serenade" and the main theme are the three that come to mind. It's all pretty tasteless stuff but "Sodomy" is the lowest. I must admit I prefer the incidental music from "Bad Taste" but this has lots of musical numbers that you'll find yourself humming in



the supermarket, or maybe not? I'm afraid they've done the same as they did with the "Bad Taste" soundtrack and taken most of the music off the film, dialogue and all but it's quite well edited in places, so you get some apt snatches of speech. On the whole a real collectors dream. If you liked the film, then you'll love this!

If you're interested in obtaining a copy of this wonderful collectors piece then here's the details: They cost 29 German Marks for the L.P. and the same for the C.D. if ordered from inside Germany, so the best thing to do is send for details to: THOMAS HARTLAGE, ACKERMANNSTR 9, 2000 HAMBURG 76, WEST GERMANY. Tell 'em "IN THE FLESH" sent ya!!

# NEWS

Right then here is a brief look at what is on offer for soundtrack collectors at the moment. The Italian label "CINEVOX" have recently released a horror compilation called "FANTAFESTIVAL" which includes music from "The Exorcist", "The Church", "Santa Sangre" and "Poltergeist. Also on the same label are two new scores from Pino Donaggio - "MERIDAN" and "THE SECT" (which Tangerine Dream turned down).

Goblin fans will be pleased to know that "PROFONDO ROSSO" has been rereleased on C.D., and so has "TENEBRAE/DAWN OF THE DEAD" as a two on one set, also on this format are "REANIMATOR/BRIDE OF..." and "PUPPET MASTER/PUPPET MASTER II", these two are out on "SILVA SCREEN" records and are by some chap called R. Band. Talking of Goblin, the Japanese label "K3" have put out "PROFONDO ROSSO"

and "SUSPIRIA" both with gatefold sleeves and new artwork, but don't expect to pay less than £20 each. And on the subject of expense; Tangerine Dream fans better save a bit of their beer money, as not only is a new studio album on its way but the following soundtracks are to be released for the first time: "THE MAN INSIDE", "FORBIDDEN", "CANYON DREAMS" and "THE PARK IS MINE". Other scores just out include: "TERMINATOR II" (VARESE) By B.Fiedel "OMEN IV" (VARESE) By J.Sheffer (The first "Omen" soundtrack not to be done by Jerry Goldsmith). "SILENCE OF THE LAMBS" (MCA) By H.Shore

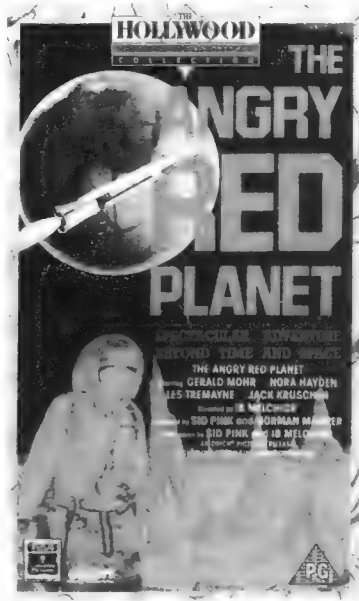
# CHRISTOPHER YOUNG FILMS

Below is a list of soundtracks that are available by Christopher Young, a lot of his scores still await a release:

"PRANKS" (1982) U.S. CITADEL RECORDS.  
 "HIGHPOINT" (1984) U.S. G.N.P.S.  
 "THE POWER" (1984) U.S. CEREBUS.  
 "DEF CON 4" (1985) " " " "  
 "DESERT WARRIOR" (1985) " " "  
 "NIGHTMARE ON ELM ST II" (1985) U.S. VARESE.  
 "TORMENT" (1986) U.S. INTRADA.  
 "GETTING EVEN" (1986) U.S. CEREBUS.  
 "FLOWERS IN THE ATTIC" (1987) U.S. VARESE.  
 "HELLRAISER" (1987) U.S. CINEDISC, U.K. SILVASCREEN.  
 "THE TELEPHONE" (1988) U.S. INTRADA.  
 "HAUNTED SUMMER" (1988) U.S. CEREBUS, U.K. SILVASCREEN.  
 "BAT - 21" (1988) U.S. VARESE, GER COLOSSEUM.

"HELLRAISER II: HELLBOUND" (1988) U.S. CRESCENDO, U.K. SILVASCREEN.  
 "THE FLY II" (1989) U.S. VARESE, GER COLOSSEUM.  
 "HIDER IN 'THE HOUSE" (1989) U.S. INTRADA.  
 "MAX AND HELEN"(1989)U.S. HAY CITIES.

REVIEW ON PAGE 36.



# THE TIGSAW MAN

CREATED BY JOHN SIMPSON 1976.

AS IT'S HEARING TIME TO CELEBRATE WITH THE BEAUTIFUL BABY JESUS I'VE DECIDED TO TREAT YOU TO A SORT OF XMAS STORY, IT HAPPENED BEFORE I HAD SUCH AN INTERESTING FACE BUT I WAS STILL A CRAMPED THEN! I WAS SUCH A NICKEET GUY..HEHE

LIFE ALWAYS SEEMS TO KICK YOU IN THE FACE AND IF YOU WERE REALLY LUCKY YOU'D GET THE CHANCE TO GET YOUR OWN BACK!

MY PARENTS DIED WHEN I WAS FOURTEEN IN A MYSTERIOUS FIRE ACCIDENT.. WELL TO BE HONEST I WAS SICK OF GETTING SHITE BIRTHDAY XMAS PRESENTS AND BEING TOLD HOW TO RUN MY LIFE.. I HAD A TRULY FUR MURDER EVEN THEN!

ANYWAY I WAS STUCK WITH THE PLEASURE OF LIVING WITH MY TWISTED UNCLE GEORGE FOR A FEW YEARS AND HE WAS A REAL STRA BASTARD EVERY XMAS RED MAKE ME SING XMAS HYMNS ALL DAY UNTIL MIDNIGHT WHILE HE HIT ME HARD ACROSS THE BUTTCKS WITH A HOT POKER SINGING 'D LIKE TO TEACH THE WORLD TO SING!

IN PERFECT HARMONY!!!

I DON'T KNOW WHAT WAS WORSE.. SINGING THOSE DREARPY SONGS MY UNCLES SINGING OR SHITTING BLOOD JOBBYS FOR WEEKS AFTERWARDS!

DEAR OLD UNCLE KEPT ME CHAINED IN THE BASEMENT CELLAR WHERE I WAS FED A ONCE A WEEK DIET OF BOG FOOD AND PUSS CIDER (YOS MIXED WITH FRATNY SPERM.. (YUM) IT GOT TO THE POINT WHERE I WAS SO HUNGRY I ACTUALLY LOOKED FORWARD TO FEEDING TIME!

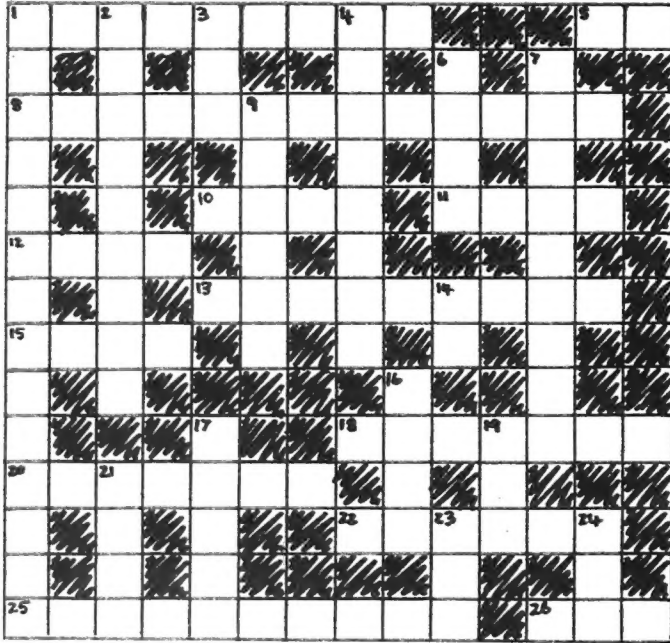
I WAS REALLY TO LEARN TO DO ANYTHING EXCEPT TALK GIBBERISH TO MYSELF AND DREAM ABOUT THE DAY WHEN I COULD HAVE MY REVENGE..

ONE YEAR UNCLE WAS DRUNK AND SLIPPED UP.. HE LEFT MY CHAINS OFF AT XMAS FULL OF THE FESTIVE SPIRIT AND I BOLTED OUT THE HOUSE NEVER TO RETURN.. EXCEPT NOW OF COURSE!.. HE HE..

SAY HELLO UNCLE..HEHE!

# PRIZE

# GROSS-WORD



## ACROSS.

- 1) 1981 CHARLES BAND FILM (9)
- 5) MANCHU'S FIRST NAME (2)
- 8) LEWIS GOREFOOT JUST RELEASED IN GERMANY (4,4,1)
- 10) WORLD ACCORDING TO ROBIN WILLIAMS (4)
- 11) DEAD, SPEAK, COUNTLESS ETC... (4)
- 12) PETER FONDA HAD ONE WITH THE DEVIL IN '75 (4)
- 13) SEE 25 ACROSS (5,4)
- 15) SINGULAR GORDON PLAY THING (4)
- 18) THE 3 HEADED THING FROM TOHO (7)
- 20) +22A) RUSSELL. AND HURT IN A BOX (7(6)
- 22) SEE 20 ACROSS (6)
- 25) +13A) AMANDO DE OSORIO ZOMBIES (5,2,3(5,4))
- 26) HOW MANY FLEW OVER? (3)

## DOWN.

- 1) 1960 SID PINK SCI-FI CLASSIC (5,3,6)
- 2) BRITISH MADE FILM FEATURED IN ITF #7 (9)
- 3) MAN IN "PINK FLAMINGOS" (3)
- 4) START OF 1990 STRAIGHT TO VIDEO TRASH STARRING DAVID NAUGHTON (8)
- 6) NEWER STRAIGHT TO VIDEO TRASH, WITH AN UNDERWATER THEME, AGAIN! (4)
- 7) BIG BITER WHO'S JUST HAD A SEQUEL RELEASED (9)
- 9) 1984 HORROR OR T.V. TELETEXT SERVICE (6)
- 14) INITIALLY AN ITALIAN DIRECTOR, EASY! (1,1)
- 16) VIOLENT \*G\$! (4)
- 17) NATHAN JUST DOESN'T CUT IT! (5)
- 19) MICRO \*\*\*, O.K. I WAS DESPERATE! (3)
- 21) 1954 GORDON DOUGLAS FILM STARRING JAMES WHITMORE (4)
- 23) STROKER \*\*\*, WHAT A CARD! (3)
- 24) IT'S GOT MEN BEHIND IT! (3)

It's time to get your thinking caps out again, wake up your horror brain-cells and get out your Aurum Film Encyclopedia of Horror. Yep, it's Gross-Word time again.

This time around you could win yourself one of THREE New Design IN THE FLESH T-shirts. They are exclusive to IN THE FLESH and are hot as hell! The first 3 correct answers to be pulled out of the hat on 29th FEBRUARY will get one of these spiffings prizes. I warn you though, it's not as easy as it looks! Good luck!

## LAST ISSUE'S WINNERS.

OLIVER JONES, GWENT. IAN WARD, KENT. GARY NEVIN, LONDON. CHRIS PENBURY, SURREY. PORL A. BROOME, WAKEFIELD.

## ANSWERS TO GROSS-WORD IN ITF #8

### ACROSS.

- 1) MUTILATOR. 5) BUD. 8) FREAKS. 9) PETE.
- 10) HIKE. 12) TED BUNDY. 15) a better tomorrow. 18) tom NOONAN. 19) RUMBLE.
- 21) HOUSE. 22) FLY. 24) tom noonan.
- 27) AMITYVILLE. 29) PRO.

### DOWN.

- 1) MANHUNTER. 2) INFERNO. 3) A BETTER tomorrow. 4) THEY live. 6) UP. 7) DEADBEAT at dawn. 11) FUNHOUSE. 13) deadbeat at dawn. 14) ED. 16) MUMMY. 17) ROLE. 20) ROMERO. 22) FEAR. 23) they LIVE. 24) TRIP.
- 25) deadbeat AT dawn. 26) ELM. 28) IT.

## DARK CARNIVAL DISTRIBUTION

FOR YOUR FREE COPY OF OUR  
CONTINUALLY UPDATED COMPRE-  
HENSIVE CATALOGUE, FEATURING  
THE LATEST IN HORROR/SCI-FI/  
UNDERGROUND PUBLICATIONS  
WORLDWIDE -

SEND S.A.E TO .....

Steve, 21 Avon Road, Scunthorpe,  
South Humberside, DN16 1EP, UK

世間萬物皆有情

Over the last few years, Kinski pretty much dropped out of sight, mostly due to the lack of decent projects. His bad luck continued in 1989, when he was sued by an Italian production company for whom he had directed the unreleased feature "Paganini". Kinski died of natural causes at his home near San Francisco.



(NICK NEWPORT)

STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	
PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	
STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	
PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	STOP	PRESS ***	

FRIGHTNITE II is also on its way, talking of festivals, there's no film confirmed yet, that I know of but the list of possibles looks damn good...

Well that's it for issue #9, there's not much news and not much happening generally in the genre at the moment, so I'll leave you alone and say goodbye and thanx for buying IN THE FLESH see ya next time around, I hope!

Love + hisses.

Steve C.

PALACE

VHS

# EXPLOSIVE

VIDEO

**WARNING**

This film contains  
scenes of a gross,  
disgusting nature and  
will offend.



plus  
PREVIEWS  
OF OTHER  
HIT  
MOVIES

**They kill people for fun**

## BLOODSUCKING **FREAKS**

Produced and Directed by Joel Reed  
Starring Lynette Sheldon, Karen Fraser, Michelle Craig,  
Seamus O'Brien. Featuring the Caged Sexoids in Color

FOREIGN HORROR COVER NUMBER 9 - THE AUSTRALIAN COVER FOR "BLOODSUCKING FREAKS".

WILLIAM PETER BLATTY'S

# THE EXORCIST

Directed by WILLIAM FRIEDKIN



STARRING **ELLEN BURSTYN · MAX VON SYDOW · LEE J. COBB**  
**KITTY WINN · JACK MACGOWRAN**

**JASON MILLER** AS FATHER KARRAS **LINDA BLAIR** AS REGAN

PRODUCED BY WILLIAM PETER BLATTY · EXECUTIVE PRODUCER NOEL MARSHALL

SCREENPLAY BY WILLIAM PETER BLATTY BASED ON HIS NOVEL

FROM WARNER BROS.



A WARNER COMMUNICATIONS COMPANY